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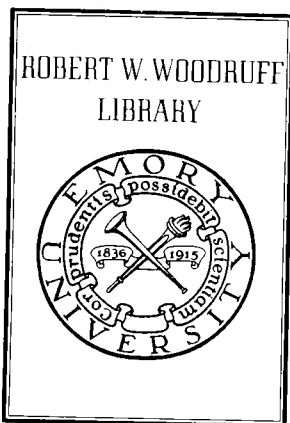
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SOUTHERN ITALY  
AND  
SICILY.

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# COMPARATIVE MONEY-TABLE.

*Approximate Equivalents.*

Italian.		American.		English.		
<i>Francs.</i>	<i>Centesimi.</i>	<i>Dollars.</i>	<i>Cents.</i>	<i>Pounds.</i>	<i>Shillings.</i>	<i>Pence.</i>
—	5	—	1	—	—	1½
—	25	—	5	—	—	2½
—	50	—	10	—	—	5
—	75	—	15	—	—	7½
1	—	—	20	—	—	9¾
2	—	—	40	—	1	7½
3	—	—	60	—	2	5
4	—	—	80	—	3	2½
5	—	1	—	—	4	—
6	—	1	20	—	4	9¾
7	—	1	40	—	5	7½
8	—	1	60	—	6	5
9	—	1	80	—	7	2½
10	—	2	—	—	8	—
20	—	4	—	—	16	—
25	—	5	—	1	—	—
100	—	20	—	4	—	—

## COMPARATIVE TABLE

of

Neapolitan and Sicilian Miglie with Kilomètres

and

English Miles.

<i>Neap. Migl.</i>	<i>Kil.</i>	<i>Engl. M.</i>	<i>Sicil. Migl.</i>	<i>Kil.</i>	<i>Engl. M.</i>
0,54	1	0,62	0,67	1	0,62
0,87	1,61	1	1	1,49	0,92
1	1,85	1,15	1,08	1,61	1
2	3,71	2,30	2	2,97	1,84
3	5,56	3,45	3	4,46	2,76
4	7,42	4,60	4	5,94	3,69
5	9,27	5,75	5	7,43	4,61
6	11,13	6,90	6	8,92	5,53
7	12,98	8,05	7	10,41	6,45
8	14,84	9,20	8	11,89	7,37
9	16,69	10,35	9	13,38	8,29
10	18,55	11,50	10	14,87	9,22







**CARTA  
d'ITALIA**

Scale nel 1:3,000,000

0 10 20 30 40 50 60 70 80 90 100  
Deutsche Meilen

0 10 20 30 40 50 60 70 80 90 100  
English miles

0 10 20 30 40 50 60 70 80 90 100  
Kilomètres

— Ferrovie — Steamers (Piroscapi) — Strade delle poste



# ITALY.

## HANDBOOK FOR TRAVELLERS

BY

**K. BÆDEKER.**

THIRD PART:

**SOUTHERN ITALY, SICILY.**

and excursions to the

**LIPARI ISLANDS, MALTA, SARDINIA, TUNIS, AND ATHENS.**

**With 7 Maps and 8 Plans.**

**Fifth Edition, Revised and Augmented.**

LEIPSIC: KARL BÆDEKER.

1875.



‘Go, little book, God send thee good passage.  
And specially let this be thy prayere  
Unto them all that thee will read or hear,  
Where thou art wroug, after their help to call,  
Thee to correct in any part or all.’

CHAUCER.

## PREFACE.

The object of the present Handbook is to supply the traveller with information which will render him as nearly as possible independent of the services of guides, valets-de-place, and others of the same class; to afford him some idea of the progress of civilisation and art among the people with whom he is about to become acquainted; and thus to enable him to realise to the fullest extent the enjoyment and instruction to be derived from a tour in Italy.

The Handbook is, moreover, intended to guide the traveller to the places and objects most deserving of notice with the greatest possible economy of time, money, and, it may be added, temper; for in no country is the patience more severely tried than in some parts of Italy. The Editor will endeavour to accompany the enlightened traveller through the streets of the Italian towns, and to all the principal edifices and works of art; and to pilot his steps amidst the exquisite scenery in which Italy so richly abounds.

The Handbook is based on the Editor's personal experience of the places described; but, as changes of various kinds are constantly taking place, he will highly appreciate any *bond fide* information with which travellers may favour him. That already received, which in many instances has been most serviceable, he gratefully acknowledges.

The present edition of Southern Italy and Sicily has been revised and corrected down to the end of 1874, and the information regarding Naples and its environs in particular has been carefully tested and amplified. The insertion of excursions to the Lipari Islands, Malta, Sardinia, Tunis (Carthage), and Athens does not add materially to the bulk

of the volume, and will be acceptable to many travellers. The new article on Ancient Art by *Prof. R. Kekulé* of Bonn has been adapted for the use of English travellers with the kind assistance of Mr. *J. A. Crowe*, author of a 'New History of Painting in Italy', and will be found suggestive by the traveller when visiting the museum of Naples or the ruins of Pompeii.

THE MAPS and PLANS, on which special care has been bestowed, will suffice for the use of all ordinary travellers. Those who desire a more intimate acquaintance with the country than the Handbook will enable them to attain should purchase the supplementary sheets of *G. Mayr's Atlas of the Alps* (for Central and Southern Italy), which are most easily procured in Germany (price, mounted, 2 dollars each). For Naples the map of the *Real Ufficio Topografico* (Naples, 1835), will be found useful.

HEIGHTS are given in English feet.

DISTANCES are generally given in English miles. The Italian 'miglio' varies. Approximately it may be stated that 1 Engl. M. =  $\frac{4}{5}$  Neap. migl. =  $1\frac{1}{15}$  Sicil. miglio.

TIME-TABLES. The most trustworthy are contained in the '*Indicatore Ufficiale delle Strade Ferrate*', etc. (with small map, price 1 fr.), published monthly.

HOTELS. In no country does the treatment which the traveller experiences at hotels vary so much as in Italy, and attempts at extortion are probably nowhere so outrageous. The asterisks indicate those hotels which the Editor believes to be the most respectable, clean, and reasonable. The charges in the most frequented places have a constant tendency to rise, but those of the last few years, stated in the Handbook, will enable the traveller to form an approximate estimate of the demands which can be justly made.

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### Abbreviations.

N. S. E. W. = north, northern, northwards; south, etc.; east, etc.; west, etc.

M. = Engl. mile. R. = bedroom. B. = breakfast.

D. = dinner. W. = wine. S. = supper. L. = light.

A. = attendance.

r. = right. l. = left. hr. = hour. min. = minute.

### Asterisks

are used as marks of commendation.

## INTRODUCTION.

---

"Thou art the garden of the world, the home  
Of all Art yields, and Nature can decree;  
E'en in thy desert, what is like to thee?  
Thy very weeds are beautiful, thy waste  
More rich than other climes' fertility,  
Thy wreck a glory, and thy ruin graced  
With an immaculate charm which cannot be defaced."

BYRON.

From the earliest ages down to the present time Italy has possessed powerful attractions for the denizens of more northern lands, and a journey thither has often been the fondly cherished wish of many an aspiring traveller. At the present day that wish may be gratified with comparative facility. Prior to 1860 the peninsula possessed but few railways, and these were of insignificant extent, and exclusively of local importance; but Northern Italy is now connected by a direct railway with the southern part of the peninsula, including Naples and Brindisi, and the approaching completion of a great network of other lines will soon enable the traveller to penetrate into the interior of provinces hitherto untrodden by the ordinary tourist. Nor is rapidity of locomotion the only advantage which has been attained since that period. A uniform monetary system has superseded the numerous and perplexing varieties of coinage formerly in use; the passport and custom-house annoyances with which the traveller was assailed at every frontier, and even in many an insignificant town, have been greatly mitigated; and energetic measures have been adopted in order to put an end to the extortions of vetturini, facchini, and other members of this irritating class. Whilst persons in search of adventure and excitement will miss many of the characteristic elements of former Italian travel, those who desire the more rational enjoyments derived from scenery, art, or science will not fail to rejoice in the altered state of the country.

### I. Travelling Expenses. Money.

EXPENSES. The cost of a tour in Italy depends of course on the traveller's means and habits. Generally it may be stated that his expenses need not exceed those incurred in the more frequented parts of the continent. The average expenditure of a single traveller may be estimated at 25—30 francs per day, or about half that sum when a prolonged stay is made at one place, while those

who are acquainted with the language and habits of the country may succeed in reducing their expenses to still narrower limits. Persons travelling as members of a party also effect a considerable saving by sharing the expense of guides, carriages, and other items. When, however, ladies are of the party, the expenses are always unavoidably greater; not merely because the better hotels, and the more comfortable modes of travelling are selected, but because the Italians assume the traveller in this case to be wealthier, and therefore a more fitting object for extortion.

**MONEY.** The French monetary system is now used throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*; 1 fr. 25 c. = 1 s. = 1 German mark = 50 Austrian kreuzer. The silver coins in common circulation are Italian pieces of  $\frac{1}{2}$ , 1, and 2 fr., and Italian or French 5 fr. pieces. The commonest gold coins are Italian and French 10 and 20 fr. pieces (those of 5 and 40 fr. rare). In bronze (*bronzio* or *rame*) there are coins of 1, 2, 5, and 10 *centesimi*. A piece of 5 c. is called a *soldo* or *sou*, and as the lower classes often keep their accounts in *soldi*, the traveller may find it useful to familiarise himself with this mode of reckoning. See also the Money Table, opposite the title-page.

**Banknotes.** Since the introduction of a paper currency during the war of 1866, at a compulsory rate of exchange, gold and silver coins have almost entirely disappeared from ordinary circulation, and bulky bundles of small notes have taken their place. For these the purses used in most other countries are of course unsuitable, but one adapted for the purpose may be purchased in Italy for  $1\frac{1}{2}$ —2 fr.; in addition to which a strong pouch for copper will be found useful. In accordance with a law to regulate the paper currency, which came into operation on 1st Jan. 1875, government has begun to issue new notes; but in Lower Italy the notes of the *Banca di Napoli* and the *Banca Nazionale*, and in Sicily those of the *Banca di Sicilia* are still generally current. The numerous private banks which have hitherto deluged the country with notes of every kind, down to as little as 25 centimes each, have by the new law been prohibited to issue them as long as the compulsory value of government banknotes prevails.

**Exchange.** Gold and silver are worth considerably more than Italian banknotes of nominally the same value. In 1874 the gain in exchanging the precious metals or English banknotes or circular notes for Italian paper was 12—15 per cent, while conversely the loss was 15—18 per cent. A napoleon, for example, realised  $22\frac{1}{2}$ —23 fr., and a sovereign 28— $28\frac{3}{4}$  fr. If the traveller makes a payment in gold he is of course entitled to decline receiving banknotes in exchange, unless the difference in value be taken into account. In exchanging gold or English

notes for Italian paper at a money-changer's ('*cambia valuta*'), notes of convenient amount and of the district about to be visited should be stipulated for. Those money-changers who publicly exhibit a list of the current rates of exchange are the most satisfactory.

*Old Currencies.* In S. Italy the lower classes still occasionally use the old Neapolitan money: 1 *pietra* (pezza) = 12 *carlini* = 5 fr. 10 c.; 1 *ducato* (a sum, not now a coin) = 4 fr. 25 c.; 2 *carlini* = 85 c.; 1 *carlino* = 10 *grani* = 42½ c.; 1 *grano* = 4½ c. — *Piastres*, half-piastres, two-carlini, and carlino pieces are still current, but are not very often met with. The traveller is cautioned against taking two-carlini pieces for francs, or carlinos for half-francs. With regard to Sicily, comp. p. 210. An acquaintance with these old coins and modes of reckoning is chiefly useful in the more remote districts.

*Best Money for the Tour.* Before entering Italy, the traveller should obtain a moderate supply of *French Gold* (one Napoleon = 22—23 fr. in paper), which is procured in England, France, or Germany on more advantageous terms than in Italy, and is current in every part of Italy. *Sovereigns* and Bank of England notes (one pound = 27½—28½ fr. in paper) are received at their full value by most of the hotel-keepers, as well as by the money-changers in the principal towns and resorts of travellers, but not in remote districts. The *Circular Notes* issued by the English banks are very convenient for the transport of large sums, and always realise the full current exchange.

## II. Period and Plan of Tour.

**SEASON.** The season selected must of course depend on the traveller himself, but the colder months are usually preferred. Most travellers bound for the South cross the Alps in September or October, and arrive in Rome about the beginning of November. Rome is the favourite winter-residence of strangers till the Carnival, but at the beginning of Lent the beautiful scenery of Naples becomes the chief attraction, while the majority prepare to leave the country before the beginning of summer. In this vast and ever-varying influx of travellers the English element is always greatly predominant. No month in the year can be pronounced absolutely unsuitable for travelling in Italy, but the seasons recommended are the late autumn (15th Sept. to 15th Nov.), and the months of April and May. The rainy winter season is most profitably spent in one of the larger cities, of which Rome is unquestionably the most interesting. June, July, and August are hardly suitable for a tour. The scenery indeed is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but he will soon experience the enervating effects of exposure to the fierce

rays of an Italian sun. These effects are produced, not so much by the intensity, as by the protracted duration of the heat, the sky being frequently cloudless, and not a drop of rain falling for several months in succession, until the first showers of autumn again refresh the parched atmosphere about the end of August.

PLAN. The plan of a tour in Italy must of course be framed in accordance with the object which the traveller has in view. Florence, Rome, and Naples are the principal centres of attraction; but the less frequented parts of the interior also present inexhaustible sources of interest, and the scenery is nowhere so beautiful as in S. Italy and Sicily. The traveller who desires more than a superficial acquaintance with Italy must not devote his attention to the larger towns exclusively. The farther he diverges from the beaten track, the better insight he will obtain into the characteristics of this fascinating country.

### III. Language.

The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. It is quite possible to travel through Italy without a knowledge of Italian or French, but in this case the traveller cannot conveniently deviate from the beaten track, and is moreover invariably made to pay '*alla Inglese*', by hotel-keepers and others, i. e. considerably more than the ordinary charges. A knowledge of French is very useful, as the Italians are very partial to that language, and speak it on every available opportunity, but for those who desire to confine their expenditure within reasonable limits, a slight acquaintance with the language† of the country is indispensable.

### IV. Passports. Custom-house. Luggage.

PASSPORTS. Passports are not required in Italy, but it is unwise not to be provided with one of these documents, as it may occasionally prove useful. Registered letters, for example, are not delivered to strangers unless they exhibit a passport as a guarantee of their identity. In the remote districts, too, where the public safety still demands rigorous supervision, especially in the southern provinces, the traveller who cannot show his creden-

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† '*Baedeker's Manual of Conversation in four Languages (English, French, German, and Italian), with Vocabulary, etc.*' (19th Edit.) will be found serviceable for this purpose. With the addition of a pocket-dictionary, the traveller may safely encounter the difficulties of the situation. — In addressing persons of the educated classes '*lei*', with the 3rd pers. sing., should always be employed (addressing several at once, '*loro*' with the 3rd pers. pl.). '*Voi*' is used in addressing waiters, drivers, etc., '*tu*' by those only who are proficient in the language. '*Voi*' is the commonest mode of address employed by the Neapolitans, but is generally regarded as inelegant or uncourteous.

tials is liable to detention. — The Italian police authorities will be found uniformly civil and obliging.

**CUSTOM HOUSE.** The examination of luggage at the Italian custom-houses is usually very lenient. Tobacco and cigars are the articles most sought for. Each traveller, however, is allowed a hundred cigars free of duty. The 'dazio consumo', or municipal tax levied on comestibles in most of the Italian towns, seldom of course requires to be paid by ordinary travellers. An assurance that their luggage contains nothing liable to duty generally suffices to prevent detention.

**LUGGAGE.** If possible, luggage should never be sent to Italy by goods' train, and then only through the medium of a trustworthy goods' agent, to whom the keys must be forwarded. As a rule the traveller will find it advisable, and less expensive, never to part from his luggage, and to superintend the custom-house examination in person.

#### V. Public Safety. Begging.

Italy is still sometimes regarded as the land of Fra Diavolo's and Rinaldo Rinaldini's, an impression fostered by tales of travellers and sensational letters to newspapers; but the fact is, that travelling in Northern and Central Italy is hardly attended with greater hazard than in any of the northern European countries, while Southern Italy cannot now be regarded as unsafe except in its most remote recesses. The traveller may, however, be reminded of the danger of seeking quarters for the night in inferior or little frequented inns in large towns. Rome and Naples, for example, are notorious for inns of doubtful reputation. Even in the most secure districts temporary associations of free-booters are occasionally formed for some predatory enterprise, but the attacks of such bands are generally directed against wealthy inhabitants of the country, who are known to be travelling with large sums of money, and seldom against strangers, with whose movements and finances such marauders are not likely to be acquainted. Travellers, however, especially when accompanied by ladies, should not neglect the ordinary precaution of asking for information as to the safety of the roads from the gendarmes ('carabinieri', generally respectable and trustworthy) and other authorities.

The *Brigantaggio*, properly so called, is a local evil, which it is always easy to avoid. Owing to the revolution of 1860 it had increased in the Neapolitan provinces to an alarming extent. The Italian Government has done its utmost to remove this national scourge, and its efforts have in a great measure been successful; but the evil still resembles the smouldering of an imperfectly extinguished conflagration, which from time to time bursts forth anew. The demoralisation of the inhabitants of the southern provinces is still deplorably great, and the brigand-



dage there is not only fostered by popular discontent and a pretended sympathy for the Bourbons, but is actually carried on as a speculation by landed proprietors. These 'gentry' frequently equip and harbour gangs of banditti, with whom they share the spoil; or they at least aid and abet them, on condition that their own property is respected. The evil is moreover favoured by the mountainous character of the country, into the remote recesses of which troops cannot easily penetrate. The only notoriously bad districts are now some parts of Calabria and Latium. Sicily has also of late years been much infested by brigands, especially the provinces of Palermo and Girgenti; but even in the most dangerous localities those who adopt the ordinary precautions may travel with tolerable safety. Weapons cannot legally be carried without a licence. For the ordinary traveller they are a mere burden, and in the case of a rencontre with brigands they only serve greatly to increase the danger.

BEGGING. Mendicancy, which was countenanced and encouraged by the old system of Italian politics, still continues to be one of those national nuisances to which the traveller must habituate himself. Begging in Italy is a trade rather than a genuine demand for alms. The best mode of getting rid of importunate applicants is to bestow a small donation, a supply of the smallest coin of the realm being kept ready for the purpose, or else to decline giving with — '*non c'è niente*', or a gesture of disapproval. A beggar, who on one occasion was presented with a donation of 2 c. and thanked the donor with the usual benedictions, was on another presented with 50 c.; but this act of liberality, instead of being gratefully accepted, only called forth the remark in a half-offended tone: '*ma signore è molto poco!*'

#### VI. Intercourse with Italians.

Travelling in Italy, and particularly in the southern provinces, differs essentially in some respects from that in France, Germany, and Switzerland, chiefly owing to the almost invariable practice of bargaining. The system of fixed prices is, however, being gradually introduced.

The traveller is regarded by landlords, waiters, drivers, porters, and others of a similar class, as their natural and legitimate prey. Deception and imposition are considered very venial offences by Italians of the lower class, who regard success in these arts as a proof of superior sagacity. The traveller who complacently submits to extortion is therefore less respected than he who stoutly resists barefaced attempts upon his credulity. Among the Swiss Mountains the judicious traveller knows well when to share the contents of his cigar-case or spirit-flask with his guide; but in this country such amiable manifestations are only calculated to awaken greater cupidity and discontent.

On the principal routes, and especially in Naples, the insolence of this mercenary fraternity has attained to such an unexampled pitch, that the traveller is often tempted to doubt whether such a thing as honesty is known in Italy; but a more intimate acquaintance with the people and their habits will satisfy him that his misgivings apply to the above classes only, and not to the community generally.

In Italy the pernicious custom of demanding considerably more than will ultimately be accepted is universal; but a knowledge of the custom, which is based upon the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil. Where tariffs and fixed charges exist, they should be carefully consulted. In other cases where an average price is established by custom, the traveller should make a precise bargain with respect to the service to be rendered, and never rely on the equity of the other party. The preliminaries of a bargain once adjusted, the traveller will often find the people with whom he has to deal more trustworthy than he anticipated.

Individuals who appeal to the generosity of the stranger, or to their own honesty, or who, as rarely happens, are offended by manifestations of distrust, may well be answered in the words of the proverb, '*putti chiari, amicizia lunga*'. In the following pages the average prices of hotel accommodation and other items are stated with all possible accuracy, and although liable to fluctuation, will often prove a safeguard against gross extortion. The equanimity of the traveller's own temper will greatly assist him if involved in a dispute or bargain, and he should pay no attention whatever to vehement gesticulations or an offensive demeanour. The slighter his knowledge of the Italian language is, the more careful should he be not to involve himself in a war of words, in which he must necessarily be at great disadvantage.

It need hardly be observed that the representations of drivers, guides, and others of a similar class, with whom even the inhabitants of the place often appear to act in concert, are unworthy of the slightest reliance. Thus in Naples the charge for a single drive is 60 c., and yet the driver would find no difficulty in producing twenty individuals to corroborate his assertion that the proper fare was 5 fr. In such cases the traveller may generally rely on the data in the Handbook. Where farther information is required, it should be sought from printed tariffs, from fellow-travellers, gendarmes, respectably dressed persons present, occasionally from landlords, but seldom or never from waiters.

The traveller should always be provided with an abundant supply of copper coin in a country where trifling donations are incessantly in demand. Drivers, guides, porters, and donkey-attendants invariably expect, and often demand as a right, a

gratuity (*buona mano, mancia, da bere, bottiglia, caffè, fumata*), varying according to circumstances from 2—3 sous to a franc or more, in addition to their hire. The traveller need not scruple to limit his donations to the smallest possible sums, as liberality is often a fruitful source of annoyance and embarrassment. The bestowal of half-a-franc when two sous would have sufficed may be fraught with disagreeable results to the injudicious donor; the fact speedily becomes known, and he is besieged by a host of other applicants whose demands it becomes utterly impossible to satisfy. It may be laid down as a general rule, that the exercise of a certain degree of parsimony, however repugnant to the feelings of the traveller, will greatly conduce to his comfort and enjoyment.

The demeanour of the stranger towards the natives should be somewhat modified in accordance with their various local characteristics. The Italians of the north resemble the inhabitants of the south of France, and those of Italian Switzerland. The character of the Tuscans is more effeminate, their language and manners more refined. The bearing of the Roman is grave and proud. With these, however, there is no difficulty in associating; and acts of civility or kindness will not be misplaced, even when conferred on persons of the lower ranks; but with the class of Neapolitans with whom the traveller generally comes in contact the case is entirely different, and one is tempted to believe that they designedly conspire to embitter one's enjoyment of their delightful country. It is to be hoped, however, that a more auspicious era is dawning under the present regime, and that the 'policy' of honesty will at length begin to penetrate the Italian mind.

## VII. Conveyances.

**RAILWAYS.** The principal lines with their respective ramifications are four in number: *Ferrovie dell' Alta Italia, Romane, Meridionali*, and *Calabro-Sicule*, each of which belongs to a different company. The speed of the trains is always very moderate. The first-class carriages are seldom better than the second in Germany. For a coupé seat, in addition to first-class fare,  $1\frac{1}{4}$  fr. is charged for a distance not exceeding 100 kilom. (about  $62\frac{1}{2}$  Engl. M.); 2 fr. 85 c. for 200 kilom.; 5 fr. 65 c. for 400 kilom.; 8 fr. 50 c. for 600 kilom.; 11 fr. 30 c. for greater distances. '*Si cambio convoglio*' means 'change carriages'.

In the larger towns railway-tickets may be obtained at the agent's office before going to the station. By a law passed on 1st Oct. 1866, a tax of 5 c. is imposed on each railway-ticket. It is a good plan to be provided with the exact fare before taking tickets.

The traveller is recommended to ascertain the weight of his luggage, if possible, before going to the station, in order to guard against imposition. Except to holders of through-tickets from foreign countries (see below), no luggage is allowed free, but what is taken by the passenger into his carriage, which must not exceed 20 kilogrammes (about 44 lbs. Engl.) in weight. Travellers will therefore find it desirable to limit their 'impedimenta', if possible, so as to be able to avail themselves of this permission. Porters who convey luggage to and from the carriages are sufficiently rewarded with a few sous where there is no fixed tariff.

The most trustworthy time-tables are those given by the '*Indicatore Ufficiale delle Strade Ferrate*', published at Turin (1 fr.), and by the '*Guida Orario Ufficiale*', published at Milan (1½ fr.), with one of which the traveller should provide himself. The local time-tables of the Tuscan, Roman, and Neapolitan lines, which may be procured at the railway-stations for a few sous, will also be found useful.

Through-tickets and excursion-tickets at considerably reduced rates are issued at many of the principal towns in Germany and Switzerland. They are generally available for 30 days, and each passenger is allowed 55 lbs. of luggage free. Excursion-tickets to the principal towns in Italy and back, available sometimes for 50 days, are issued in Italy at a reduction of 45 per cent. Farther particulars will be found in the time-tables, or at the '*agenzia*', or office of the railway. Tickets from Italy to Switzerland, Germany, etc. must be partly paid for in gold. Travellers about to cross the frontier in either direction are strongly recommended to superintend the custom-house examination of luggage in person.

**STEAMBOATS.** A voyage on the Mediterranean or Adriatic is almost inseparable from a tour in Italy and Sicily, apart from the fact that the latter can be reached by water only. If the vessel plies near the coast, the voyage is often entertaining; and if the open sea is traversed, the magnificent Italian sunsets, lighting up the deep blue water with their crimson rays, present a scene not easily forgotten. Rough weather is not very often to be apprehended in summer.

Tickets should be purchased by the traveller in person at the office of the company. The ticket is furnished with the purchaser's name and destination, the name of the vessel, and the hour of departure. Fares, duration of voyage, etc. are stated in each instance in the following pages. First and second class family-tickets, for not fewer than three persons, are issued by all the companies at a reduction of 20 per cent on the passage-money, but not on the cost of food. A child of 2—10 years pays half-fare, but in this case must share the berth of its attendant. Two

children are entitled to a berth for themselves. The tickets of the Messageries Maritimes are available for four months, and the voyage may be broken at the passenger's discretion. It may here be remarked that the rival French companies Fraissinet and Valéry sometimes reduce their fares from 20 to 30 per cent, according to bargain, but as their vessels usually stop to discharge their cargoes during the day, and proceed on their voyage at night, their progress is often very slow.

The saloons and berths of the *first class* are comfortably and elegantly fitted up, those of the *second* tolerably. Passengers of the second class have free access, like those of the first, to every part of the deck.

*Luggage.* First-class passengers are allowed 100 kilogrammes (220 lbs. Engl.), second-class 60 kilogr. (132 lbs.), but articles not intended for personal use are prohibited.

*Food* of good quality and ample quantity is included in the first and second-class fares (except in the vessels of the Florio Co.), the difference between that provided for first and for second-class passengers being inconsiderable. *Déjeuner à la fourchette*, served at 10, consists of 3—4 courses, tolerable table wine, and coffee. *Dinner* is a similar repast between 5 and 6 o'clock. At 7 p. m. tea is served in the first, but not in the second class. Passengers who are too ill to partake of these repasts are furnished with lemonade, etc., gratuitously. Refreshments may of course be procured at other hours on payment.

*Fees.* The steward expects 1 fr. for a voyage of 12—24 hrs., but more if the passenger has made unusual demands upon him.

*Embarkation.* Passengers should be on board an hour before the advertised time of starting. The charges for conveyance to the steamboat (usually 1 fr. for each person with luggage) are fixed by tariff at all the sea-ports, and will be found in the Handbook. Passengers should therefore avoid all discussions on the subject with the boatmen, and simply direct them to row 'al Vaticano', 'alla Bella Venezia', or whatever the name of the vessel may be. On the way, the boatmen often make demands extravagantly in excess of the tariff, such as, 'Signore, sono cinque lire!'—to which the passenger may simply reply, 'avanti!' On arriving at the vessel, payment should not be made until the traveller with all his luggage is deposited on deck. The wild gesticulations of the boatman, who has perhaps calculated upon the credulity of his passenger, but receives no more than his due (which is ample remuneration), may be enjoyed with serenity from the deck, as on that 'terra sacra' disputes are strictly prohibited.

The passenger gives up his ticket on board, receives the number of his berth, superintends the stowing away of his lug-

gage, and finally repairs to the deck to observe the progress of the vessel as it quits the harbour, of which a fine view is generally obtained.

**DILIGENCES.** *Corrieri* are the swifter conveyances which carry the mails, and accommodate two or three passengers only at high fares. *Diligenze*, the ordinary stage-coaches, convey travellers with tolerable rapidity, and generally for the same fares as similar vehicles on other parts of the continent. They are in the hands of private speculators, and where several run in competition the more expensive are to be preferred. When ladies are of the party the coupé (one-third dearer) should if possible be secured. The drivers and ostlers generally expect a trifling fee (a few soldi) at the end of each stage.

**VETTURINI.** The communication between many Italian towns is maintained by *Vetturini*, who convey travellers neither very comfortably nor rapidly, but at moderate cost. The ordinary tourist, however, will rarely have occasion to avail himself of a mode of conveyance now rapidly becoming obsolete. Inside places are somewhat dearer than those in the cabriolet. The driver receives a trifling fee, the ostler 1 soldo, and for removing or replacing the luggage 2 soldi. The vetturini are generally trustworthy, and show no less zeal for the comfort and safety of their passengers than for the condition of their cattle. With three horses and a vehicle to accommodate six passengers 35—40 M. are accomplished daily. At midday a halt of several hours is made. The vetturini also engage to provide the traveller with hotel accommodation, which, when thus contracted for, is considerably less costly than when the traveller caters for himself. Where such a bargain is made, it is advisable to draw up a carefully worded contract, to which the vetturino affixes his signature or mark. This should also be made to include the gratuity (*tutto compreso*); and, if satisfaction is given, an additional fee may be bestowed at the termination of the journey. The whole vehicle, or the interior only, may be engaged. It should be distinctly arranged before starting, where the night is to be passed, and where breakfast and dinner are to be taken. The agreement concluded, the vetturino gives the traveller a small sum as earnest-money (*caparra*), by which both parties are bound.

A single traveller may also bargain with a vetturino for one seat, the charge for which varies. The back-seats, '*i primi posti*', are generally secured by the first comers, who are first consulted with regard to the arrangement of the journey. For a single traveller a written contract is hardly necessary. A previous understanding should, however, be made with regard to the gratuity; and a separate room (*stanza separata*) at the



inns should be stipulated for, otherwise the traveller will run the risk of being compelled to share the apartment of his travelling companions.

Besides the above-mentioned conveyances, carriages may be hired everywhere (with one horse about 65 c. per Engl. M.)

**WALKING.** An Italian never walks if he can possibly drive; to him it is an inscrutable mystery how walking can afford pleasure. The remark has been frequently made to the Editor, '*lei è signore e va a piedi?!*' In the more frequented districts, such as the environs of Rome, the inhabitants are accustomed to this mania of strangers, who wander in the Campagna, and among the Sabine and Alban Mts., without exciting much surprise. Walking excursions in other parts of Italy also possess their peculiar attractions, and among other advantages that of procuring for the pedestrian the enviable reputation of being a *pittore*, or needy individual from whom little is to be extorted.

Prolonged walking-tours and fatiguing excursions, such as are undertaken in more northern climates, will be found wholly impracticable in Italy. Cool and clear weather should if possible be selected, and the sirocco studiously avoided. The height of summer is totally unsuitable for tours of this kind.

A horse (*cavallo*) or *donkey* (*sommario*; Neapol. *ciucio*; Sicil. *vettura*, applied to both animals), between which the difference of expense is trifling, often affords a pleasant and cheap mode of travelling, especially in mountainous districts, where the attendant (*pedone*) also acts as a servant for the time being. A bargain should be made previously, tutto compreso, a gratuity being added if the traveller is satisfied.

### VIII. Hotels.

The popular idea of cleanliness in Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their southern climate. The traveller will rarely suffer from this shortcoming in hotels and lodgings of the best class; but those who quit the beaten track must be prepared for privations. In the villages the pig (*animale nero*) appears as a domestic animal and privileged inmate of the houses, to which the poultry also have free access. Iron bedsteads should if possible be selected, as affording less accommodation to the enemies of repose. Insect-powder (*polvere di Persia*, or Keating's) or camphor somewhat repels their advances. The *zanzāre*, or mosquitoes, are a source of great annoyance, and even of suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzariera*) round the beds, masks for the face, and gloves are employed to ward off the tacks of these pertinacious intruders.

At all the more frequented places there are good hotels of the first class, the landlords of which are often Swiss or Germans. Rooms  $2\frac{1}{2}$ —5 fr., bougie 75 c.—1 fr., attendance 1 fr., table d'hôte 4—5 fr., and so on. Charges have risen in some respects since the introduction of the compulsory rate of exchange in 1866. Families, for whose reception the hotels are often specially fitted up, should make an agreement with the landlord with regard to pension (10—12 fr. per day for each person). Strangers are expected to dine at the table d'hôte, otherwise the price of their rooms is raised, or the inmates are given to understand that their apartments are engaged by other travellers. French is spoken everywhere. Cuisine a mixture of French and Italian. Hotel-keepers sometimes demand payment of their bills in gold, but no one can be compelled to accede to this, the Italian banknotes being in all cases a legal tender, and stipulation for payment in coin being restricted by law to the case of bills of exchange.

The second-class inns are thoroughly Italian, and rarely very clean or comfortable; charges about one-half the above; no table d'hôte, but a trattoria (p. xxiv) is generally connected with the house, where refreshments à la carte may be procured at any hour. These establishments will often be found convenient and economical by the 'voyageur en garçon', but are of course less suitable for ladies.

In hotels of the Italian type, especially in the smaller towns, it is advisable to make enquiries as to charges beforehand. If exorbitant demands be made, they may generally be reduced without difficulty to reasonable limits. An extortionate bill may even be reduced although no previous agreement has been made, but this is never effected without long and vehement discussions.

The best hotels have fixed charges; and attendance, exclusive of boots and commissionaire, is charged in the bill. In the smaller inns attendance is usually included in the charge for rooms; but if not, 1 fr. per day may be divided between the waiter and the facchino, or less for a prolonged stay. Copper coins are never despised by such recipients.

*Hôtels Garnis* are recommended to persons whose stay at a place extends to 10—14 days and upwards, as affording greater quiet and independence than the public hotels, and being moreover considerably less expensive. Attendance about  $\frac{1}{2}$  fr. per day.

*Lodgings* of various degrees of comfort and accommodation may also be procured where a prolonged residence is contemplated. A distinct agreement as to the rent should be entered into beforehand. Where a whole suite of apartments is hired, a written contract should be drawn up with the aid of some one acquainted with the language and customs of the place (e. g.

a banker). For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, etc., will generally suffice.

A few hints may here be added for the benefit of the less experienced :

If a prolonged stay is made at a hotel the bill should be demanded every three or four days, in order that errors, whether accidental or designed, may more easily be detected. When the traveller intends starting early in the morning, the bill should be obtained over night, but not paid until the moment of departure. It is a favourite practice to withhold the bill till the last moment, when the hurry and confusion render overcharges less liable to discovery.

The mental arithmetic of waiters is apt to be exceedingly faulty, though rarely in favour of the traveller. A written enumeration of the items charged for should therefore be required, and accounts rejected in which, as not unfrequently happens, '*colazione, pranzo, vino, etc.*' figure in the aggregate.

Information obtained from waiters, and others of a similar class can rarely be relied upon. Enquiries should be addressed to the landlords, and even their statements received with caution.

### IX. Restaurants, Cafés, etc.

RESTAURANTS (*trattorie*) are chiefly frequented by Italians, and travellers unaccompanied by ladies. Dinner may be obtained à la carte at any hour between 12 and 7 or 8 p. m., for  $1\frac{1}{2}$ —5 fr. ; and there is sometimes dinner 'a prezzo fisso', for 2—5 fr. The waiters expect a gratuity of 2—4 soldi, or about 1 soldo for each franc of the bill. The diner who desires to confine his expenses within reasonable limits should refrain from ordering dishes not included in the bill of fare.

The following list comprises most of the commoner Italian dishes: —

*Minestra*, or *Zuppa*, soup.  
*Consumè*, broth or bouillon.  
*Zuppa alla Santè*, soup with green vegetables and bread.  
*Gnocchi*, small puddings.  
*Riso con piselli*, rice-soup with peas.  
*Risotto*, a kind of rice pudding (rich).  
*Maccaroni al burro*, with butter; *al pomodoro*, with tomatas.  
*Manzo*, boiled beef.  
*Fritti*, fried meat.  
*Arrosti*, roasted meat.  
*Bistecca*, beefsteak.  
*Coscietto*, loin.  
*Arrosto di vitello*, or *di mongana*, roast-veal.  
*Testa di vitello*, calf's head.  
*Fegato di vitello*, calf's liver.

*Braccioletta di vitello*, veal-cutlet.  
*Costoletta alla minuta*, veal-cutlet with calf's ears and truffles.  
*Patate*, potatoes.  
*Quaglia*, quail.  
*Tordo*, field-fare.  
*Lodola*, lark.  
*Sfoglia*, a kind of sole.  
*Principi alla tavola*, or *piattini*, hot relishes.  
*Funghi*, mushrooms (often too rich).  
*Presciutto*, ham.  
*Salami*, sausage.  
*Pollo*, or *pollastro*, fowl.  
*Giallotta*, turkey.  
*Umidi*, meat with sauce.  
*Stufatino*, ragout.  
*Erbe*, vegetables.  
*Carciofi*, artichokes.

<i>Piselli</i> , peas.	<i>Fragole</i> , strawberries.
<i>Lenticchie</i> , lentils.	<i>Pera</i> , pear.
<i>Cavoli fiori</i> , cauliflower.	<i>Persiche</i> , peaches.
<i>Fave</i> , beans.	<i>Uva</i> , bunch of grapes.
<i>Fagiolini</i> , French beans.	<i>Limone</i> , lemon.
<i>Mostarda</i> , simple mustard.	<i>Arancio</i> or <i>Portogallo</i> , orange.
<i>Senape</i> , hot mustard.	<i>Finocchio</i> , root of fennel.
<i>Ostriche</i> , oysters (good in winter only).	<i>Pane francese</i> , bread made with yeast (the Italian is made without).
<i>Frutta</i> , or <i>Giardinetto</i> , fruit-desert.	<i>Formaggio</i> , cheese.
<i>Crostata di frutti</i> , fruit-tart.	<i>Vino nero</i> , red wine; <i>bianco</i> , white; <i>asciutto</i> , dry: <i>dolce</i> , sweet; <i>nostrale</i> , table-wine.
<i>Crostata di pasta sfoglia</i> , a kind of pastry.	

CAFÉS are frequented for breakfast and lunch, and in the evening by numerous consumers of ices. Café noir (*Caffè nero*) is most commonly drunk (15—20 c. per cup). *Caffè latte* is coffee mixed with milk before served (20—30 c.); or *caffè e latte*, i. e. with the milk served separately, may be preferred (30—40 c.). *Mischio* is a mixture of coffee and chocolate (15—20 c.), considered wholesome and nutritious. The usual viands for lunch are ham, sausages, cutlets, and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices (*sorbetto*, or *gelato*) of every conceivable variety are supplied at the cafés, at 30—90 c. per portion; or half a portion (*mezzo*) may be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata* of oranges), is chiefly in vogue in the forenoon. The waiter (*cameriere* or *bottega*), who expects a sou or more, according to the amount of the payment, occasionally makes mistakes in giving change if not watched.

WINE-HOUSES (*osterie*), the resort of the lower classes, are dirty and uninviting, but the wine is sometimes good.

The principal Parisian newspapers are to be found at all the larger cafés, the English rarely.

VALETS DE PLACE (*servitori di piazza*) may be hired at 5 fr. per day, the employer distinctly specifying the services to be rendered. They are generally trustworthy and respectable, but implicit reliance should not be placed on their statements regarding the places most worthy of a visit, which the traveller should ascertain from the guide-book or other source. Their services may always be dispensed with, unless time is very limited. Travellers are cautioned against employing the *sensali*, or commissionaires of an inferior class, who pester the stranger with offers of every description.

## X. Churches, Theatres, Shops, etc.

CHURCHES are open till noon, and usually again from 4 to 7 p. m.; some of the most important, the whole day. Visitors may inspect the works of art even during the hours of divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. The verger (*sagrestano*, or *nonzolo*) receives a fee of  $\frac{1}{2}$  fr. or upwards, if his services are required.

THEATRES. The performances in the large theatres begin at 8, 8.30, or 9, and terminate at midnight or later. Operas and ballets are exclusively performed; the first act of an opera being usually succeeded by a ballet of three or more acts. Verdi is the most popular composer. The pit (*platēa*), to which holders of the ordinary *biglietto d'ingresso* are admitted, is the usual resort of the men. For the reserved seats (*scanni chiusi*, *sedie chiuse*, *poltrone*, *posti distinti*) and boxes (*palco*) additional tickets must be taken. Ladies of course engage a box, or at least reserved seats. The former must always be secured in advance. — A visit to the smaller theatres, where dramas and comedies are acted, is recommended for the sake of familiarising the ear with the language. Performances in summer take place in the open air, when smoking is allowed. — The theatre is the usual evening resort of the Italians, by whom profound silence is never observed during the performance of the music.

SHOPS rarely have fixed prices. As a rule two-thirds or three-quarters of the price demanded should be offered. The same rule applies to artisans, drivers, and others. '*Non volete?*' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy adjustment. Purchases should never be made by the traveller when accompanied by a valet-de-place. These individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which of course comes out of the pocket of the purchaser.

*Cigars* in Italy (Sicily excepted) are a monopoly of Government, and bad; those under 3—4 soldi scarcely smokable. The Sicilian cigars are cheaper, but not better. The same remark applies to the Maltese cigars. Good imported Havannahs cost 40—60 c. each.

## WRITING MATERIALS.

*Calamaio*, inkstand.  
*Carta da lettere*, letter-paper.  
*Carta da scrivere*, writing-paper.  
*Carta lucida*, tissue-paper.  
*Cera di Spagna*, sealing-wax.  
*Enveloppe*, envelope.  
*Inchiostro*, ink.

*Lapis*, pencil.  
*Penna*, pen.  
*Pennello*, brush.  
*Portafoglio*, pocket-book.  
*Scarto*, refuse (photographs).  
*Tablette*, drawing-board.  
*Temperino*, pen-knife.

# XI. Reckoning of Time.

The old Italian reckoning from 1 to 24 o'clock is now disused in all the larger towns, except by the lower classes, but is still almost universally employed in the country, especially in Sicily. The ordinary reckoning of other nations is termed *ora francese*.

The moment of the sun's disappearance below the horizon is 'half past 23 o'clock'; the twilight lasts about half-an-hour, after which it is '24 o'clock', or the close of the day, when 'Ave Maria' is rung. The following hours are usually called 'un ora di notte', 'due ore di notte', etc. This troublesome mode of calculation would necessitate a daily alteration of every time-piece in the kingdom, but it is thought sufficiently accurate to alter the hour of Ave Maria by a quarter of an hour about once a fortnight. The following table shows the Italian compared with the ordinary hours.

		By Ital. time		Ave Maria or 24 o'cl. is our			By Ital. time		Ave Maria or 24 o'cl. is our
		our noon is	our midnt. is				our noon is	our midnt. is	
Jan.	1—12.	19	7	5	July	1—12.	16	4	8
	13—31.	18 <sup>3</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>		13—31.	16 <sup>1</sup> / <sub>4</sub>	4 <sup>1</sup> / <sub>4</sub>	7 <sup>3</sup> / <sub>4</sub>
Feb.	1—15.	18 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>	Aug.	1—15.	16 <sup>1</sup> / <sub>2</sub>	4 <sup>1</sup> / <sub>2</sub>	7 <sup>1</sup> / <sub>2</sub>
	16—24.	18 <sup>1</sup> / <sub>4</sub>	6 <sup>1</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>		16—25.	16 <sup>3</sup> / <sub>4</sub>	4 <sup>3</sup> / <sub>4</sub>	7 <sup>1</sup> / <sub>4</sub>
	25—28.	18	6	6		26—31.	17	5	7
March	1—5.	18	6	6	Sept.	1—5.	17	5	7
	6—15.	17 <sup>3</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>	6 <sup>1</sup> / <sub>4</sub>		6—16.	17 <sup>1</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>
	16—26.	17 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>2</sub>		17—27.	17 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>2</sub>
	27—31.	17 <sup>1</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>		28—30.	17 <sup>3</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>	6 <sup>1</sup> / <sub>4</sub>
April	1—10.	17 <sup>1</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>	Oct.	1—10.	17 <sup>3</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>	6 <sup>1</sup> / <sub>4</sub>
	11—20.	17	5	7		11—20.	18	6	6
	21—30.	16 <sup>3</sup> / <sub>4</sub>	4 <sup>3</sup> / <sub>4</sub>	7 <sup>1</sup> / <sub>4</sub>		21—31.	18 <sup>1</sup> / <sub>4</sub>	6 <sup>1</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>
May	1—15.	16 <sup>1</sup> / <sub>2</sub>	4 <sup>1</sup> / <sub>2</sub>	7 <sup>1</sup> / <sub>2</sub>	Nov.	1—15.	18 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>
	16—31.	16 <sup>1</sup> / <sub>4</sub>	4 <sup>1</sup> / <sub>4</sub>	7 <sup>3</sup> / <sub>4</sub>		16—31.	18 <sup>3</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>
June	1—30.	16	4	8	Dec.	1—31.	19	7	5

# XII. Postal Arrangements.

The address of letters, whether *poste restante* (Ital. *ferma in posta*), or to the traveller's hotel, should in all cases be simple and distinctly legible, all superfluous titles being omitted. In asking for letters it is a good plan to show one's visiting card, and to see that a proper search is made among the *poste restante* letters. Postage-stamps (*francobolli*) are sold at all the tobacco-shops.

LETTER of 15 grammes (<sup>1</sup>/<sub>2</sub> oz., weight of about 3 soldi) to N. America 55c., Austria or Holland 40 c., Germany 30 c., Russia 70 c., Sweden and Norway 60 c., Denmark 50 c.; letter of 10 grammes (<sup>1</sup>/<sub>3</sub> oz.) to France or Belgium 40 c., Switzerland 30 c., Spain 50 c., Greece 60 c.; of 7<sup>1</sup>/<sub>2</sub> grammes (<sup>1</sup>/<sub>4</sub> oz.) to Great

Britain and its colonies 60 c. — Registration fee to Switzerland, Germany, or Austria, 40 c.; America, France, or the Netherlands 50 c.; Great Britain 60 c.

Letters by town-post 5 c.; throughout the kingdom of Italy 20 c. prepaid, 30 c. unpaid. Post-cards (*cartoline postale*) for inland use 10 c. Registration fee 30 c.

In the larger towns the post-office is open daily from 9 a. m. to 10 p. m. (on Sundays and holidays also).

TELEGRAM of 20 words to Great Britain 10 (London 9) fr., France 4, Germany 5, Switzerland 3, Austria 3 or 4, Belgium 5, Denmark 7½, Russia 11, Norway 8½, Sweden 8 fr. — To America 10 words 50 fr.

In Italy, 15 words 1 fr.; with special haste 5 fr.; each additional word 10 or 50 c. — Registered telegrams may be sent at double charges.

### XIII. Climate. Mode of Life.

CLIMATE. Travellers from the north must in some degree alter their mode of living whilst in Italy, without, however, altogether adopting the Italian style. Strangers generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Carpets and stoves, to the comforts of which the Italians generally appear indifferent, are indispensable in winter. A southern aspect is an absolute essential for the delicate, and highly desirable for the robust. Colds are most easily caught after sunset and in rainy weather. Even in summer it is a wise precaution never to wear very light clothing. Flannel is strongly recommended.

Exposure to the summer sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (*Inglese*) alone walk in the sun, Christians in the shade. Umbrellas, and spectacles of coloured glass (grey concave glasses to protect the whole eye are best) may be used with advantage when a walk in the sun is unavoidable. Repose during the hottest hours is advisable, and a siesta of moderate length refreshing. Windows should be closed at night to exclude malarious air.

HEALTH. English and German medical men are to be met with in the larger cities. The Italian therapeutic art does not enjoy a very high reputation in the rest of Europe. English and German chemists, where available, are also recommended in preference to the Italian. It may, however, sometimes be prudent, in the case of maladies arising from local causes, to employ native skill. Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat. Ice and rice are two of the commonest remedies. The homœopathic tincture of camphor may also be mentioned. In such cases, however, thorough repose is the chief desideratum.

XIV. Dates of Recent Events.

1846.	June	16.	Accession of Pius IX.
1848.	March	18.	Insurrection at Milan.
		22.	Charles Albert declares war.
		22.	Republic proclaimed at Venice.
	May	15.	Insurrection at Naples quelled by Ferdinand II.
		29.	Radetzky's victory at Curtatone.
		30.	Radetzky's defeat at Goito. Capitulation of Peschiera.
	July	25.	Radetzky's victory at Custozza.
	Aug.	6.	Radetzky's victory at Milan.
		9.	Armistice.
	Nov.	15.	Assassination of Count Rossi at Rome.
		25.	Flight of the Pope to Gaëta.
1849.	Feb.	5.	Republic at Rome.
	March	16.	Charles Albert proclaims an armistice (ten days' campaign).
		23.	Radetzky's victory at Novara.
		24.	Charles Albert abdicates (d. at Oporto, 16th July).
			Victor Emmanuel II.
		31.	Haynau takes Brescia.
	April	5.	Republic at Genoa overthrown by La Marmora.
		30.	Garibaldi defeats the French under Oudinot.
	July	4.	Capitulation of Rome.
	Aug.	6.	Conclusion of peace between Austria and Sardinia.
		22.	Capitulation of Venice.
1850.	April	4.	Pius IX. returns to Rome.
1855.			Sardinia takes part in the Crimean war.
1856.			Congress of Paris. Cavour raises the Italian question.
1859.	May	20.	Skirmish at Montebello.
	June	4.	Battle of Magenta.
		24.	Battle of Solferino.
	July	11.	Meeting of the Emperors at Villafranca.
	Nov.	10.	Peace of Zürich.
1860.	March	18.	Annexation of the Emilia (Parma, Modena, Romagna).
		22.	Annexation of Tuscany.
		24.	Cession of Savoy and Nice to France.
	May	11.	Garibaldi lands at Marsala.
		27.	Taking of Palermo.
	July	20.	Battle of Milazzo.
	Sept.	7.	Garibaldi enters Naples.
		18.	Battle of Castellfidardo.
		29.	Ancona capitulates.
	Oct.	1.	Battle of the Volturno.
		21.	Plebiscite at Naples.
1861.	Feb.	13.	Gaëta capitulates after a siege of four months.
	March	17.	Victor Emmanuel proclaimed King of Italy.
1864.	Sept.	15.	Convention between France and Italy.
1866.	June	20.	Battle of Custozza.
	July	5.	Cession of Venice.
		20.	Naval Battle of Lissa.
1867.	Nov.	3.	Battle of Mentana.
1870.	Sept.	12.	States of the Church occupied by Italian troops.
		20.	Rome taken and shortly afterwards proclaimed the Capital of Italy.



## ANCIENT ART,

from the German of

**Prof. Reinhard Kekulé.**

*We store  
The sculptured relics of the Past  
And deplore  
The beautiful as lost at last.*

The traveller whose attention is directed to the treasures of the National Museum at Naples, to the relics of antiquity scattered throughout Southern Italy and Sicily, and who, possibly setting foot on the soil of Attica, finds himself, if favoured by fortune, in the presence of her glorious ruins — has in all probability had his appetite whetted in Rome and there collected such data as he will readily apply to all that presents itself as new to his observation. But even he who turns himself at once to the contemplation of an heritage of antiquity such as that comprised in the favoured regions of Campania and Sicily has the promise of a rich and abundant harvest, if he but know how to prize its fruits.

The National Museum partakes in many of its departments of the same character as the Vatican with its Statue world, and includes many works in marble which have indeed been brought thither from Rome, notably those formerly belonging to the Farnese family. By the careful observer many of the statues will be recognised as repetitions of those already seen in Rome. They belong to the numerous class of copies made from renowned masterpieces, which in the old Roman time were indispensable adjuncts to a display of wealth and refinement. Many of these marbles betray, owing to a certain redundancy and pliancy of outline, a taste peculiar to people of these coasts upon which Nature has lavished her choicest gifts. The exquisite Greek coins remind us that we are in a land that was once the thriving and envied seat of Greek culture: innumerable tripods, candelabra, lamps, braziers, jars, jugs, caskets, bracelets, needles, house and kitchen utensils of all kinds, weapons of warriors and gladiators, the numerous figures in bronze, above all a stately array of some hundreds of wall paintings, unique in the world, indicate with sufficient clearness that here are col-

lected the results of excavations which present as in a mirror a complete and charming picture of ancient life, and that we are in the immediate neighbourhood of Pompeii, Herculaneum, and Stabiae, long buried at the foot of Vesuvius.

The first impression of purely Greek art the Northern traveller in Italy receives at *Paestum*. The drive through a lonely, insecure country; the picturesque beauty of the ruins and landscape with the glittering sea in apparently close proximity; the melancholy reflection that these proud temples before their decay looked upon a thriving Hellenic city amid the smiles of nature, instead of a fever-stricken pestilential wilderness: all this serves so to excite the susceptibility of the beholder, that he will find the impression produced by these ruins, conspicuously that of the Temple of Jupiter, almost more overpowering than even the spectacle of the Roman forum. There the scale, the solidity and splendour of the edifices, as well as the surpassing wealth of form and sculptured ornament, are imposing. Here the architecture appears externally poor in merely superficial decoration: poorer than it had originally been. The coating of stucco, so fine and firmly set that it gave to the porous limestone a surface smooth as marble, is shattered and weather-stained, the forms themselves have extensively suffered; wind and weather have obliterated the coloured leaves which decorated the heavy collars of the capitals together with all that gay adornment bestowed according to Greek custom. But precisely in this absence of adornment, in a simplicity which brings to view only what is indispensable and essential, does this stern Doric temple with its dense array of mighty columns, with its lofty and ponderous entablature and far reaching projection of cornice, in the clear and simple disposal of the masses, in solemnity and strength of proportion, in beauty and distinctness of outline, present itself as a revelation of the spirit of Greek architecture, which so fills us with amazement that we are apt to overlook the very slight expenditure of material space employed to produce this incomparable impression of grandeur and sublimity. One who has seen the ruins of Paestum will have the more pleasure in examining less impressive mementos of the Greek ages from the city dedicated to Poseidon — the fine monumental paintings from Paestum in the National Museum of Naples: Warriors departing for the combat whence they are never to return.

The Temple of Poseidon at Paestum is ascribed to the close of the 6th century B.C. From a far remoter past, however, dates the fragment of art-history which we are enabled to trace in *Selinunto*, although it cannot of course be deciphered on the spot from its ruins alone. The imagination is less severely taxed to supply all that is lost to the beauteous ruins in *Segesta* and *Girgenti*. In Selinunto the effects of earthquake have been so destructive that a clear conception of the temples can only be attained by reference

to the architects' plans and drawings. The sculptures belonging to these temples, brought to light by recent excavations, are to be found in the Museum of Palermo. The oldest temple, usually distinguished by the letter *C*, is that on the Acropolis. This was probably dedicated to Apollo as god of succour, and was erected immediately subsequent to the foundation of the city, an event assigned variously to 651 B.C. and 628 B.C. The neighbouring and most northerly temple of the Acropolis, *D*, presumably sacred to Athena, is scarcely more recent. In the three metope reliefs which belong to the first named temple *C*, scarcely a trace of Grecian beauty is discernible; indeed they are almost ludicrously primitive and rude. And yet they afford an instructive insight into the rudimentary **Sculpture of the Greeks**. Possibly, in the place for which they were designed, aloft between the triglyphs of a Doric frieze, and set in a framework of strong and clearly defined architectural lines, the reliefs may have had a less repulsive effect. But it is curious to observe how the same stage in art which had in architecture attained to an essentially coherent system, primitive perhaps in its severity and unwieldiness, yet conveying the impression of harmony in its completeness, should in the rendering of such figures as would contribute to its architectural ornamentation be beset by a childish restraint and uncertainty of aim; how the same eye that watched over the ordered arrangement of each part and proportion as well as the delicate rendering of each line and ornament of the building, could be content to give representations of mythical events, which, as it appears to us, must have exhibited an aimless and startling conspicuousness and a grotesque vivacity, entailing the disfigurement of the human form and the entire sacrifice of natural proportion. And yet in these characteristics lies the germ of a mighty future, in the religious enthusiasm which animated the artist as he strove to give intelligible expression to the sacred history which he had to relate, in the independence and directness with which he embodied its purport in sculptured forms. Not that we can suppose such scenes to have been altogether new to him. He might have seen them in other places and in earlier times. But he had to mould them anew and from his own individual resources, without available pattern, and without that readiness in execution which the hand can only acquire by frequent exercise. The head of Medusa alone, this earliest figurative expression of destruction and horror, is clearly and unflinchingly portrayed. To the artist as well as his contemporaries this poverty in execution was not apparent. Their successors were not slow to make far different pretensions. If a kind fate had preserved the single statue of the youthful god that stood in the sanctuary, or at some future time should discover it to us, we should probably be overwhelmed with astonishment at the contrast presented by the statue to the reliefs. At a time when such

reliefs as these were possible, Greek art had already possessed itself of a definite type for the statue of Apollo, and for the youthful form generally, in archaic stiffness, but conformable with the law of nature in shape and proportion; while by constant comparison with nature it continued to gain in purity and truthfulness.

By the same process representation in relief is gradually ennobled. Offences against proportion and drawing are more easily overlooked in relief than in a lifesize work in the round; the susceptibility of the eye moreover is more readily forgotten in the interest excited by the pictorial narration. The monuments of Selinunto are preeminent in the opportunity they afford for observing on the spot what has sprung from these beginnings. Of the group on the Eastern hill the Temple *F* in point of time is next to those of the Pæan Apollo and of Athena. Then come Temple *G*, likewise dedicated to Apollo, one to Juno *E*, and lastly Temple *A*, occupying the Acropolis. Temple *F* still belongs to the 6th century B.C., a period when the building of the Apollo Temple *G* had begun, to be completed at a later period. The Heræum (Temple of Juno) *E* and the temple *A* date from the middle of the 5th century B.C. or not much later. Two halves of metope slabs have been brought to light which adorned the temple *F* (a god and goddess contending with giants), and four similar slabs from the Heræum are so far preserved that they furnish a sufficiently intelligible representation of Zeus and Hera, Artemis and Actæon, Heracles and the Amazons, and Athena contending with the Giants.

In both metopes from *F* extraordinary clearness and animation again arrest the attention. The impetuous rush of the victorious goddess, the dying agonies of the fallen giant, his head convulsively thrown back, his mouth open and grinning, his utter helplessness, are rendered with a turbulence, and with an expenditure of means, which appear to us very much in excess of what is needed for clear expression, and which simply outrage instead of satisfying one's sense of the beautiful. The two art stages to which these reliefs, and the quaint rudeness of those of the Apollo Temple on the Acropolis belong, offer a certain analogy. In both cases all available means are applied with recklessness and in excess. Those, however, at the disposal of the later artist were infinitely richer and more perfect. While his predecessor had not altogether mastered the forms of art, he had acquired a certain familiarity with them, though at the cost of much toil and trouble; but his power was so new and unwonted that he could not refrain from abusing it. The *Metopæ from the Heræum* on the other hand, which mark the maturity of archaic art, show a command of expression ennobled by a fine perception of the beautiful. These qualities declare themselves most felicitously in the two compositions which represent the meeting of Zeus and Hera on Mount Ida and Artemis punishing Actæon.

The expression of godlike serenity and joy which pervades the first scene transcends all similar efforts whether of earlier or later art: while the second is scarcely less admirable from the way in which the unmistakable wildness of the subject is subdued to something like softness by modulation of movement and occupation of allotted space. The technical method employed in the more recent metopes is peculiar. In the antique vases with black figures on a red ground the men are usually black and the women, as far as the body itself is visible, white. Here the indication of the lighter and darker flesh colour of the two sexes has superficially supplied a necessary characteristic. But the perfected art also resorted to this distinction in rendering flesh colour. In the paintings of Pompeii the bronzed, sunburnt bodies of the men form an effective contrast to the delicate and fairer forms of the women. Something of the same kind is found in the metopes of the Heræum. As the entire temple is of tufa, they too are of the same material. Owing to the rugged and faulty nature of the material the architect resorted to a coating of stucco upon which he displayed his gaudy decoration. In the reliefs on the other hand the nude forms of the women are given in white marble. The harmony of the different portions of the reliefs, multiform as they were, was restored by a profuse application of colour, which the purely architectural accessories also required.

These beautiful reliefs, which may appear somewhat primitive in our eyes, are contemporaneous with, or perhaps even more recent than the building and plastic decoration of the Parthenon in Athens. Compared with the works of Attica they exhibit a distinctly different order of art, a Doric fashion of sculpture which we again meet with in the older metopes from Selinunto. At a time when Greek art was in the zenith of its splendour, the Western Hellenes, who like the Greeks of Asia Minor had been once in advance of the mother country, lost their advantage. Magna Græcia and Sicily can boast of no name comparable with those of Phidias and Polycletus. The reliefs of Selinunto have more in common with the works of Polycletus, than with those of the Attic school. In the National Museum at Naples there is a fine reproduction of the *Doryphorus* of Polycletus, from which we learn what DORIC PELOPONNESIAN sculpture was at its best; in like manner the Farnese *Head of Juno* (p. 66), surpassing all similar conceptions of the goddess in majestic severity and repressed energy, fitly affords an idea of the masterpiece of Polycletus. In a well known passage in his history of art, Winckelmann describes perfect beauty as twofold, as having a double grace: the one as winning, — ‘she descends from her eminence, revealing herself to the observant eye with a suavity devoid of self abasement: she is not over anxious to please, but would not be overlooked’. The other is self satisfied and would be sought rather than court attention, — ‘she holds converse only with the wise, appearing to the populace inimical and morose, she locks

within her breast the soul's vibrations and nearly attains to the blessed repose of the divine nature: and thus according to ancient writers the greatest artists sought to pourtray her'. To those who know how to observe will be revealed beneath the morose solemnity of this Farnese Juno an impressive picture of godlike repose and majesty.

The OLD ATTIC SCHOOL is represented in Naples by the group of the tyrant slayers *Harmodius and Aristogiton* (p. 66), a copy of that work of *Antenor* which stood in the market-place at Athens. The two Athenians rush to the attack, the sword of the younger being raised to strike; the older of the two (the head of this figure does not belong to it, the original was bearded) is at hand to protect his brave comrade, as soon as the time comes for him to interfere; and here the words of the great authority already quoted, in reference to the attributes of a severe style, are applicable: 'The drawing was impressive but hard, powerful but devoid of grace. The force of expression detracts from the beauty'... 'Art was hard and severe as the justice of the time which punished the most trifling offence with death'. Those who can retain in the eye a correct impress of forms may compare the two metopes of Temple F with this Attic group of the murder of Hippias. The same violence of action and rendering of form are observable in both. But the reliefs appear wild, almost disordered and devoid of beauty beside the symmetrical accuracy and precision, the concentrated power, the beautiful flow of lines in the group of statues. Farther, a comparison of the finest metopes from the Hera temple with this and other Attic works will give an insight into the various phases of subtlety and grace which find a place in the collective Greek character. Above all, such a comparison will direct attention to the widely differing conditions requisite for the execution of reliefs intended for architectural decoration from those imposed upon the author of a self contained work in the round on the grandest scale. This distinction must neither be overlooked nor too lightly estimated.

Though in the National Museum there may not be found any very pure or important example of the Attic school of Phidias' time, a succeeding school is most happily illustrated by the *Orpheus Relief* (p. 69). Orpheus is permitted to bring his consort Eurydice out of Hades and to restore her once more to the light of the sun on condition that he shall not look upon her during the passage. He has failed to fulfil this condition. Hermes, the conductor of departed souls, with gentle measured gesture takes the hand of Eurydice to consign her anew to the realm of shades. In contemplating this composition, beautiful in its simplicity as it is, hope and dismay alternately possess us. The advance of the train, Orpheus in the act of casting the fatal glance, the confiding communion of man and wife are quite unmistakable, as well as the interruption of their progress and the subsequent return of Eurydice. And here we may

pause to wonder how antique art could present powerful effect clothed in persuasive beauty, or, if subdued, yet with striking expression: and with what a modest expenditure of means she could assert 'this noble simplicity and grandeur of repose'. Even in its own time this work must have enjoyed a considerable reputation, as replicas are still to be seen in the Villa Albani at Rome and in the Louvre at Paris. The Neapolitan example is the most beautiful, and the severest too, of those extant. It may be remarked, by the way, that the inscriptions introduced, though they may be correct in the explanation they give, must be of doubtful antiquity. — By far the greater number of sculptures in Naples belong like those in Rome to a more recent period of Greek art. The prostrate *Amazon* stretched out in death, a *Dead Persian*, a *Dead Giant*, and the *Wounded Gaul*, which will be readily recognised from its resemblance to a master-piece of the Pergamenian school, the Dying Gaul in the Museum of the Capitol (the so-called dying gladiator), are parts of a votive offering of King Attalus of Pergamum at Athens, of which single figures are to be seen in Venice and in Rome.

The colossal group of the so-called *Farnese Bull* (p. 65), which brilliantly represents the RHODIAN SCHOOL, is more likely to arrest attention. This group will produce a powerful impression upon most beholders, and this not by force of its material bulk alone. The effect would have been even more impressive, had the work of restoration been successful, particularly in the standing female figure. It will be worth our while to analyse the nature of this effect, as well as the forces which contribute to it. An occurrence full of horror is presented to our view. Two powerful youths are engaged in binding on the back of a furious bull the helpless form of a woman. The mighty beast is plunging violently, and in another moment will be away, hurrying the burden he is made to bear to the terrible doom of a martyr. As soon as we have attained to an accurate conception of what is passing before us, horror and dismay rather than pity take possession of us. What impels the youths to the deed? How is it that they are allowed to effect their purpose undisturbed? The answer is to be found outside the work itself. Antiope, expelled by her father, has given birth to Amphion and Zethus and abandoned them. The sons grow up under the care of an old shepherd. Antiope has yet other sufferings to endure at the hands of her relation Dirce who maltreated her. Dirce wandering on Mount Cythæron in bacchanalian revel would slay the victim of her persecutions. She bids two young shepherds bind Antiope to a bull that she may thus be dragged to her death. The youths recognise their mother before it is too late: they consign Dirce to the doom prepared for Antiope. The ancient Greeks were familiarised with this myth by a celebrated tragedy of Euripides; the subordinate work on the base, the mountain god Cythæron decked with Bacchic ivy, and the Bacchic Cista on the ground,

would help to recall all the minor incidents of the story. A doom pronounced by the gods is executed; the fate Dirce had prepared for another recoils upon herself. But all this, or at least as much as will suffice for a satisfactory understanding of the work of art as such, cannot be gathered from the work itself. In the Orpheus relief we recognise without extraneous aid the separation of two lovers calmly resigned to their fate, their severance by the conductor of souls. An acquaintance with the exquisite legend will merely serve to enhance the thrilling emotions evoked by the sculptured forms. The Bull will excite our abhorrence if the story be not known to us; while the knowledge itself and such reflections as it would suggest could scarcely reconcile us to the cruelty of the deed, nor help us to endure without something akin to petrification these moments of horror. But when our thoughts are sufficiently collected to allow of our realising the event, we are again lost in admiring wonder at the aspiring courage, at the command of all artistical and technical resources possessed by the author of this sculpture which uprears itself with such unfaltering power. The base is adorned with suggestions of landscape and appropriate animal life more elaborately than was then usual in works of this kind, although analogies are not wholly wanting. But the landscape, the figure of the mountain god Cythæron, together with all minor accessories, are far surpassed in interest by the principal figures and their action. The lovely feminine form of Dirce vainly exploring the powerful youths whose utmost exertions scarcely suffice to restrain the infuriated beast, the vivid reality of the whole scene, the artistic refinement in the execution have scarcely yet been sufficiently admired. We readily concede to one like Welcker, who brought the finest perceptions to bear on the exposition of antique art, 'that it is impossible to attain to the highest excellence in any particular direction without at the same time postponing one or other consideration of value'. That which was esteemed as the highest excellence, the goal which must be reached at the cost of all other considerations has varied with successive epochs of Greek art. In the present case repose and concentration are sacrificed to the overwhelming effect of a momentary scene. Even at a time when restoration could not have interfered with the original design, the impression of a certain confusedness must have been conveyed to the spectator, at least at the first glance. It is eminently characteristic of this group 'that it powerfully arrests the attention at a point where an almost wild defiance of rule declares itself. The contrast presented in the scene — the terribly rapid and unceasing movement as the inevitable result of a momentary pause, which the artist with consummate boldness and subtlety has known how to induce and improve, give life and energy to the picture in a wonderful degree'. But Welcker himself, from whom these words are borrowed, reminds us how this group first arrests



attention 'by the uncommon character of its appearance'. The group of the Bull assuredly displays excellences which belonged to the antique of every epoch, especially the intuitive perception that truth in the sphere of art is not identical with an illusory realism. The conception of this group proceeds from a complete apprehension of the subject to be embodied. But this fulness of apprehension is derived from the Tragedy. From the very beginning plastic art and poetry have been as twin streams springing from one source and flowing separately, yet side by side. Often indeed their waters have met and mingled. But it was long e'er the tide of poetry seeking a separate channel helped to feed the sister stream. The scene presented to us by this Farnese group was illustrated by Euripides long before its embodiment by plastic art in his tragedy, where Dirce's death is related by the messenger. The artist found material for his inventiveness at hand, which his fancy, passionately stimulated, presently endowed with plastic form and life at a moment which promised 'an uncommon appearance', a majestic and overpowering effect which should command astonishment and admiration. We have already attributed the Farnese group to the Rhodian School in speaking of the origin and development of art. It was the work of two sculptors Apollonius and Tauriscus of Tralles in Asia Minor; for, according to the Roman author Pliny, the group is identical with one by these artists which was brought to Rome from Rhodes, and in all probability found its way thence to Naples. — The colossal group of a man who bears away the dead body of a boy on his shoulders is usually ascribed to the Rhodian School. It has been described as Hector with the body of Troilus. But the corpse of a beloved brother saved from the battle-field would hardly be seized in such fashion. It would rather appear to be that of a victim borne away in triumph by a ruthless victor.

In Naples we have a number of instructive examples of the two styles which are frequently designated as an antique Renaissance, the NEW-ATTIC SCHOOL, and the SCHOOL OF PASITELLES; of the latter in the bronze figure of *Apollo playing the Lyre* from Pompeii, and in the archaic simplicity of the affecting group of *Orestes and Electra*; of the former in the *Vase of Salpion*, or better still in the *Aphrodite from Capua*, the so-called *Psyche*, and similar works. In Naples abundant opportunity will be found for continuing the study begun in Rome of the heroes of an ideal world, of portraits, sarcophagus reliefs, or whatever else may especially engage the attention. Probably, however, curiosity and interest will be most excited by the appearance of antique paintings from Pompeii and the neighbouring cities of Campania buried at the foot of Vesuvius.

The history of **Greek Painting** presents a problem difficult of solution. Happily we have outlived the superstition that the people amongst whom the Parthenon arose, and who gave birth to a sculptor such as Phidias, should have contributed in painting

nothing worthy of record. What we most desire, however, is still wanting. We are not in possession of any work by a master of the art; but only of the products of a subordinate and mechanical art, and these only from a single and comparatively recent period.

The greatest painter of the older time — and probably one of the greatest artists of all times — was POLYGNOTUS, a native of Thasos. He lived for the most part in Athens, where he was presented with the rights of citizenship, and was, though a contemporary of Phidias, his senior. As Phidias was a favourite of Pericles and employed by him, it would appear that Polygnotus was a protégé of Cimon. Pausanias, the Greek author of travels (in the time of Antoninus), had seen two large paintings by Polygnotus covering the wall in Delphi, and has minutely described them. In the one the fall of Troy was represented, in the other scenes from the nether world. In the first the Trojan Cassandra is the centre figure. Ajax has offered violence to her: she sits on the ground, in her hand the image of the insulted Athena; around her the Greek heroes are sitting in judgment upon Ajax. In the background is the citadel of Troy, the head of the wooden horse reaches above its wall, which Epeios, the builder of the horse, is about to demolish. Right and left of the central group are scenes of destruction; heaps of the slain, the savage Neoptolemus still persisting in his work of slaughter, captive women, and terrified children; nor were more inviting scenes wanting. Close to the captive Trojan women Aethra was seen, the liberated slave of Helen, and farther back the tent of Menelaus is taken down and his ship equipped for departure. On the other side of the picture was recognised the house of Antenor, which the Greeks had spared, while he himself and his family make ready to quit their desolated home and depart for foreign lands. Thus the entire centre of the composition has reference to the crime committed after the conquest, which called aloud for punishment by the gods; these scenes of death and horror were enclosed at the extremities by more peaceful incidents — the horror of the lower world whose shades envelope renowned heroes and heroines; Odysseus compelled to descend to the abode of the departed — all this Polygnotus combined in one grand picture, skilfully alternating peace and the torments of hell, prodigious ghastliness and tender grace. Polygnotus has not only embodied in these pictures the mythical matter with which religious rites, epic poem, vulgar tradition and humour, as well as the earlier works of plastic art, could furnish him; not only had he animated this material with captivating motives strongly appealing to the beholder's imagination; but he had, as may still be recognised, while painting, asserted his power as a poet and supplied much that was original in the realm of fancy. The technical means at the disposal of Polygnotus were so limited, so simple and antiquated, that in the Roman times admiration of his pictures was ridiculed as a con-

ceit of dilettantism — just as at one time it was customary to scoff at the admirer of Giotto. Nevertheless with these simple means, Polygnotus could express himself with so much clearness, so nobly and sublimely, that Aristotle boasted of him that his forms were more noble and grander than were commonly seen in life, while the painter Pauson presented men worse than they really were, and Dionysius was true to nature. Having regard to these separate qualifications he suggested that the youthful eye should receive its impressions from Polygnotus and not from Pauson. In later times the beauty of Polygnotus' pictures continued to charm: in the second century A.D. his Cassandra supplied an author of refinement and penetration, like Lucian, with the material for a description of feminine beauty.

While the fame of Polygnotus and his contemporaries rested principally on wall paintings, later critics would maintain that those of his successors who first produced artistic effect in portable pictures were the only true painters. As the first painter in this sense the Athenian APOLLODORUS may be named. The work which he began was completed by ZEUXIS of Heraclea and PARRHASIUS of Ephesus. We still possess a description by Lucian of the Centaur family by Zeuxis. The female Centaur reclines on the grass, the human upper part of the body being raised and supported by the elbow. One of her two infants she holds in her arms giving it nourishment in human fashion; the other sucks as a foal her teats. The male Centaur looks down from above. He holds in his right hand a lion cub which he swings over his shoulder as if jokingly to frighten his young ones. 'The further excellences of the picture,' modestly continues Lucian, though evidently an accomplished connoisseur, 'which to us laymen are but partially revealed, which nevertheless comprise the whole of art's resources, correct drawing, an admirable manipulation and mingling of colour, management of light and shade, a happy choice of dimension, as well as just relative proportion of parts to the whole; the combined movement of the composition — these are qualities to be extolled by one of art's disciples who has mastered the subject in its detail'. This eloquent description by Lucian has been made the subject of a spirited drawing by Genelli. Unfortunately no such record of Parrhasius' works remains. The credit of having first applied symmetry, i. e. probably the systematic regard for the proportion recognised by later leaders in art, to painting, is claimed for Parrhasius, as well as delicacy and grace in the artistic rendering of the countenance and hair. He is said, too, to have been supreme in the management of contour. But in later times Parrhasius was esteemed simple as a colorist compared with Apelles.

The authors to whom are ascribed most of the notices of painters that we possess, distinguish different schools. The HELIADIC SCHOOL included the painters of Athens and those of the mother

country of Greece along with those of Sicyon. But owing to the preeminence achieved for Sicyon by the painter Eupompus, the Helladic school was again subdivided under the title of *Sicyonic* and *Attic* or *Attic-Theban*, after certain artists of these schools. To this, or these schools rather, was opposed the *ASIATIC* (Ionic). *Pausias*, whose name is known to us by Goethe's exquisite poem, was one of the Sicyonian School, and, so it appears, was that spirited painter *Timanthes*. His best known work is his *Iphigenia*. She stood at the altar ready to be sacrificed, surrounded by the heroes of the Grecian camp, in whose persons, according to the character of each and with due regard to appropriateness, was portrayed every degree of mental anguish. Agamemnon himself veiled his head. *Nicomachus*, *Aristides*, *Euphranor*, likewise renowned as sculptor and master of heroic representation, and *Nicias* the friend of Praxiteles belong to the Theban-Attic school. Amongst the pictures of *Aristides* was one of a woman wounded during the siege. She is dying while her infant still clings to her breast. In the expression of the mother's countenance could, it was thought, be read the fear lest her blood should be mingled with the milk the child was sucking. — The most brilliant master of the Ionic school — though he had had the advantage of studying his art in Sicyon — the most renowned indeed of the painters of antiquity, was *APELLES*, the contemporary of Alexander the Great, and incomparable in his power of expressing grace in all its forms. As yet we are not in possession of any distinct clue to the character of his most esteemed works, of *Artemis*, with her band of attendant Nymphs clustering around her, hurrying to the chase, nor of *Aphrodite* rising from the sea. We are more fortunate in the instance of two younger painters, *Aëtion* and *Timomachus*. Of the nuptials of Alexander by *Aëtion* we have again a masterly description by *Lucian*, with which all are acquainted who have seen the beautiful *Raffaelesque* composition in the Palazzo Borghese at Rome. The *Medea* of *Timomachus* is to be traced in a series of imitations or reminiscences, on monuments of different kinds, but most remarkably in a mutilated picture from *Herculaneum*, and again in another perfectly preserved from *Pompeii*.

The services thus rendered us by the Campanian towns in bringing to light the works of *Timomachus* encourage us to hope that they may be repeated in the case of other Greek celebrities. It is in fact concluded with a considerable show of probability that in the Pompeian representations of the liberation of *Andromeda* by *Perseus* are to be recognised influences of a picture by *Nicias*. It has frequently been attempted with much pains, and with aid of more or less audacious assumptions and combinations, to contrive copies of these renowned Greek masters, and when after all it has been found that such efforts are for the most part vain and futile, it has been urged in explanation of the failure that our acquaint-

tance with celebrated cabinet pictures is too limited. We must, then, however unwillingly, accept the conclusion that anything more than a very qualified belief in Pompeian pictures is impossible. They are invaluable as a clue to many qualities which were common to the painting of antiquity; invaluable, too, because they assuredly possess, in obedience to the unvarying traditions of antique art — which having taken a theme in hand would work it out to the last possible variation — a wealth of imagery and redundancy of lineament which connect them more or less closely with the works of the great masters. But it is scarcely to be wondered at that the authenticity of copies from celebrated cabinet pictures of the best period should be so rarely established, or wear even the appearance of probability; it were a wonder indeed if so much could be accomplished.

Demosthenes reminds his countrymen in scathing words how in the palmy days of Athens the noblest edifices were erected in honour of the gods, while the dwellings of the most distinguished Athenians were simple and inconspicuous as those of their neighbours. Even at the time these words were spoken a change had come over Greek life. For the stern sublimity of the creations of an earlier time, Art had substituted a milder and more effeminate type of divinity, nor did she now disdain to enter the abodes of men. The splendour which had been reserved for the gods, now found its way into private dwellings. What at first had been a bold innovation and an exception, presently grew into a universal requirement. From the epoch of culture inaugurated by Alexander onwards, sculptor and painter alike contributed to the artistical beauty and sumptuous adornment of dwelling-houses. Inventiveness, displayed in the designing and ornamentation of household furniture of every kind, followed as a matter of course, and though in Athens and Hellas expenditure in this way remained moderate, in other great cities, as Alexandria in Egypt and Antioch in Syria, artist and handicraftsman alike vied with the wealth and luxury of the inhabitants, not only in beautifying the cities externally, but in lavishing upon the dwelling-houses of the rich the utmost attainable splendour. Plans were extended and adapted to the employments and highest enjoyment of life; floors, walls, and ceilings were arranged and decorated in ever new and varying style. Then decoration in stucco and painting was supplemented by mosaic work which enlivened the floors with an effect as charming as that of painting; nor was it long restricted to the floors. Along with other elements of culture the Roman world had borrowed from the Greek the beautifying of their houses, and as movement is never absolutely suspended, this taste received in Roman times a farther impetus in its original direction. We may safely assume, however, reasoning from analogy, that it departed farther and farther from the purity and harmony of the Greek pattern.

In the picture which **Pompeii** presents as a whole we see the last trace of that combined art and beauty which with the later Greeks permeated life in every vein and in all its phases: a feeble and faded picture it must remain, however active the fancy may be investing it with attributes belonging to Hellenic art in the zenith of its splendour. From an earlier period, when the influence of the Greek was more directly felt, we have not received much from Pompeii that is instructive. The general impression is derived from the restorations consequent on the earthquake of the year 63 A.D. The great mass of decorations is the work of the sixteen years intervening between A.D. 63 and the town's final destruction in A.D. 79, and was in the newest fashion then prevailing in Rome, but necessarily on a scale commensurate with the resources of a provincial town. As the Roman senate had ordered the rebuilding of the town, the pay of handicraftsmen would doubtlessly be attractive enough. The houses were made habitable with the utmost despatch and received their decorations with the same haste. It is impossible but to believe that the greater number of houses were thus completed by a comparatively small number of masters with their staffs of workmen. They had their pattern books for the decoration of entire rooms and walls, as well as for simple pictures, and they resorted to these pattern books more or less according to their need or fancy. The favourite motives and forms were so familiar to them that they had them literally at their fingers' ends: with incredibly certain and facile hand, and without concerning themselves about means or method, they fling their gaud and glitter over the naked walls. And very captivating is this stirring picture-pattern world which moved obedient to their will. Vistas of airy fantastical forms architecturally disposed and decked with wreaths and garlands delusively mask the narrow limits of the allotted space; while, by way of completing the illusory effect of this mock architecture, graceful figures move in the midst, or from the open window look in upon the chamber. Arabesques, sprays and borders of foliage and flowers, and garlands gracefully enliven and divide the walls; while in the midst of the enclosed spaces, from a dark background, figures single or in pairs stand out in dazzling relief, and whether winged or otherwise are always lightly and surely poised. Here and there lovely maidens are seen dancing in mid air; Eros tinkles on the strings of the lyre which Psyche holds; Satyrs and Nymphs, Centaurs and Bacchantes, female figures with candelabra, flowers and fruits people this airy realm of fancy. Separate pictures at intervals engage the attention. They tell the story of the handsome but unsusceptible Narcissus, of Adonis the favorite of Aphrodite, whose early loss the goddess bewails with Eros, of Phædra's shameless passion for Hippolytus; the loves of Apollo and Daphne, of Ares and Aphrodite, Artemis and Actæon, Ariadne abandoned by Theseus, the story of Leda, the life and pursuits of

Bacchus and his followers, of the god finding the forsaken Ariadne, and of Satyrs pursuing Nymphs. Scenes of terror, too, there are: Dirce bound to the Bull, Medea meditating the murder of her children, the sacrifice of Iphigenia — but even these are rendered with an effect of sensuous beauty so entrancing that they are lost in the gladsome world of exuberant life about them. Mere tragedy, mere convulsive effort, acquired no enduring power over the senses: they are rather beguiled by the remembrance of some captivating legend, some transient impulse, a throb of compassion, which infuse a wholesome element into pictures abounding with expressions of rapturous delight. Where passion exerts itself it is but for the moment — the power of love for good or evil, the beauty of the human form, moments of bliss whether of mortals or the immortals — such is the material for an ever recurring theme. Bits of landscape, houses with trees, rocks, or a grotto on the strand are suggestive of idyllic delights. And around these more conspicuous figures are grouped an accompaniment of small friezes with pictorial accessories grave and gay, still life, animals and incidents of the chase, pygmies, masks, fresh fruit, and household vessels.

The liveliest impression is made by the best examples of figures separately poised on the walls. Curiosity is most excited by the separate pictures; they are the last remnant of the historical painting of the old world. They cannot, however, enable us to form a just estimate of the works of the greatest ancient masters. If genuine and adequate copies of celebrated cabinet pictures from the best period were to be found amongst Pompeian decorations it would be by an accident altogether exceptional and capricious. The artist-bands who subsequently to the earthquake of A.D. 63 pushed their work so easily and so rapidly had neither these cabinet pictures nor the genuine and adequate copies to guide them, but simply the drawings of their pattern books.† Thoroughly trained as they were mechanically to the work, they turned their sketches to the best possible account, transferred them on the required scale, making additions or omissions as the case might be, varying, modi-

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† There have been long standing differences of opinion about the mechanism of painting practised in Pompeii. A solution of the problem is the result of researches conducted by the painter O. Donner (in a work published by Helbig, entitled 'Wall paintings of the cities of Campania destroyed by Vesuvius', Leipzig 1869). According to this authority it is certain that the greater number of the pictures as well as wall decorations were painted in fresco, i.e. upon a newly prepared and moistened surface — and only in exceptional cases and as a makeshift upon a dry ground. Conclusive evidence of this is afforded by the presence to which Donner refers of so-called Fresco-edges, i.e. of spots where the newly prepared surface came in contact with what was already dry.

The surface intended for the reception of colour was prepared by the painters of antiquity with such care that it retained the moisture much longer than in recent times has been found attainable. They were thus enabled to cover large wall spaces without interruption and in this respect had a considerable advantage over us moderns.

fyng and curtailng, as necessity, fancy, and the measure of their capacity might prescribe. The enclosed pictures which in graceful inventiveness and execution often enough surpassed the forms occupying the open spaces, cannot be considered apart from the general decoration with which in manner and method they are identical. They betray moreover in spite of all that is beautiful and admirable about them, symptoms of degeneracy; just as the wall decorations of Pompeii descending from elegance to the rivalries of mock architecture exhibit a degeneracy which must not, however, be regarded as inherent in the art of which we see here but a feeble reflection. Thus we learn that the way from the great painters of Greece to the wall pictures of Pompeii is neither near nor straight, but long and too often hard to find. Many of the forms and groups so gracefully poised in the open wall spaces may in their origin have reached back so far as to the happiest period of Greek art; it is also possible, that, when framed pictures were for the first time painted on the walls of houses in the epoch of Alexander, or at whatever other period this style of decoration came into vogue, celebrated easel-pictures were copied or laid under contribution. The designers of the pattern books may have betaken themselves to a variety of sources, they may have appropriated and combined, as old and new patterns, entire decorations together with separate figures and finished pictures. Like the pattern books for the sarcophagus reliefs they must have been full of ideas and motives derived from an earlier and nobler art. And as wall painting is more akin to high art we may encourage the hope that patient research will often be rewarded by discovering — as hitherto amidst a tangle of conflicting evidence — not the works themselves of the great masters, but those traces of their work which we so eagerly seek. In Pompeii, however, we learn the necessity of caution, for we there find examples of a much earlier style of decoration than the 'Pompeian'.

No one could overlook the solemn dignity of aspect which make the *Casa del Fauno* conspicuous amidst the mass of habitations in Pompeii. Here beauty reveals itself in column and capital, cornice and panelling, favorably contrasting with the gaudy frippery of a fantastical mock architecture with its pictorial accompaniments. The wealthy family which occupied this mansion may have rejoiced in the possession of many a costly cabinet picture. But at the time the house was built it was not yet the custom, or it was not the owner's pleasure to follow the newest fashion. In their place a complete series of the finest mosaics formed a part of the general decoration of the house. These are still partially preserved and to be seen on the spot. Here the celebrated *Battle of Alexander* was found, grand in composition, and a genuine example of high art, in which we recognise once more the magic touch of Greek genius: how with the simplest possible means the loftiest excellence was



achieved; here, too, we gain an insight into the method pursued by the great painters in their works. A very different and far grander art declares itself in these mosaics than in the wall paintings. The other mosaics found in this mansion also rank high in point of beauty as well as in precision and purity of drawing, and owing to the difficulties of reproduction in mosaic consequent on the nature of the material the fact becomes doubly suggestive that in effectual and complete mastery of drawing there is nothing in the whole range of Pompeian pictures to surpass the border of masks, garlands, foliage and fruits of the Casa del Fauno or the mosaics attributed to the artist Dioscorides. But we may well delight in the air of cheerful airy grace pervading these pictorial decorations of Pompeii, in this precious heritage of Grecian — and in part old Grecian — life and beauty which a licentious posterity has scattered over its dazzling walls.

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Whoever has had eye and sense alike familiarised with the wonders of antique art will be richly repaid by a visit to **Athens**, the venerable city of Pericles and Phidias. Here, in spite of the ravages of time, he will find the fulfilment of his cherished desire. For he is in the home of all that is most noble and precious, of what Rome and Naples had afforded him but a glimpse and a foretaste. There is not a fragment, whether bearing inscription or relief, to be picked up on the Acropolis of Athens that does not tell how religion, art, and civic life were constantly interwoven; how deeply they were rooted in their native soil. And on the loftiest summit of this castle rock, towering above all surrounding objects, there yet stands the most strikingly impressive and splendid record of this composite life, a witness of the time when the Attic people were at the height of their prosperity and their greatness — the *Parthenon* of Pericles, having an import in its ruins which elevates and engrosses the soul.

The Doric structure is in its general scope very much what we see in Pæstum, only of finer material, purer form, and more uniform completeness. Thought and feeling are distinctly traceable in the simple and beautiful proportions of the Poseidon Temple, though in a guise somewhat primitive and harsh. We are impressed by the dense array of stout columns, and never doubt their power to sustain with their broad capitals the weight of ponderous entablature and roof imposed upon them. In the Parthenon a forest of pillars rear themselves above the majestic flight of marble steps which separate and lift the building from the earth 'which slender, but stalwart seem to defy the impending burden'; 'and this burden itself, the entablature and roof, is so richly elaborated, so forcibly projected, is so harmoniously adjusted in its proportions to the structure beneath, that the conflict between burden and bearer which in earlier times was so apparent is here no longer

recognised as conflict. The more intently we gaze, the more are we impressed as with the glories of Nature; above all in the structure as a whole we behold not only the enchantment, but the entire solemnity of beauty, and as we endeavour to analyse this effect, it resolves itself into wonder that the mind which controlled the shaping of each part should yet have failed to endow the mighty unit with the talisman of life'. We may not indeed recognise the hand of Ictinus in the building; but by a comparison with the temple now known as that of Theseus, intrinsically beautiful as it is, we see plainly enough with what good reason the work of this master was highly prized; we can participate, too, in the admiration for Mnesicles, the architect of the *Propylaea*. The genius of Phidias was associated with that of Ictinus. The creations of his hand are to be seen in pediment, metopes and interior frieze — wherever sculpture would be admissible or could be called into requisition. In Athens herself, too, enough remains to convince us of the force and richness of these sculptures. But instead of the goddess herself who stood in her shrine, colossal in size and wrought in gold and ivory, we have an unfinished statuette only, probably once rejected as a failure, which at best can but convey in the vaguest possible manner an idea of the mere material characteristics of the original statue without affording a glimpse of its amazing beauty and richness.

Besides the works of the great masters, besides *Propylaea*, *Parthenon*, *Erechtheum* and *Temple of Victory*, besides the *Theseum* and the elegant *Lysicrates Monument*, the *Sepulchral Reliefs* which form so large a part of the Athenian collections, and which by the Dipylon afford a distinct picture of an Athenian street of tombs or Attic cemetery, claim our attention. They perhaps show most clearly how every class of the Athenian community was possessed with a sense of the beautiful; how the obscurest handicraftsman, though he might not soar on the wings of genius, still might in time come to share his acquisitions. Amongst these sepulchral reliefs are single examples of considerable antiquity, such as the stele of Aristion which bears his portrait, attired as warrior in full armour. The majority belong to the 4th century B.C. and a time shortly ensuing. Amongst other particulars the sepulchral relief records the manner of the deceased's death. Thus the youthful Dexileus, who fell in glorious battle at Corinth in B.C. 394, is represented fighting on horseback. The most prevalent style, however, is that of the so-called family-scenes. They are indeed family pictures, but not of everyday or indifferent moments. Separation and sorrow are expressed in gentle and temperate, but unmistakable manner. Husband and wife, father and mother, parent and children and relations offer the hand in parting; and when on the grave of a matron or maiden a festive scene is introduced, a reference to death was never very remote.

But just as in Athens we are made sensible that classic art is not a mere historical phenomenon like hundreds of others, but has a definite retrospective value which cannot be ignored, there it is that our regrets for all that is lost or destroyed must be most profound. Even now we are linked by a thousand invisible chains to the inspired achievements of the foremost Greeks. Travel and life in these southern lands will tend not a little to awaken and foster the conviction that we should do ill to sever these bonds. He to whom this conviction remains, even though it be the solitary fruit of his travel, will have little occasion for regret.

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## 1. From Rome to Naples.

### Railway by Velletri, San Germano, and Capua.

Two main roads lead from Rome to Naples: one along the coast by Terracina (R. 2), the ancient *Via Appia*; the other through the valley of the Sacco and Garigliano, the *Via Latina*; both uniting near Capua.

The RAILWAY, completed in 1862 (162 M. in length), is now the most important means of communication between Central and Southern Italy. Duration of journey  $7\frac{1}{4}$ — $9\frac{1}{2}$  hrs.; fares by the through trains (two daily): 1st cl. 33 fr. 35 c., 2nd cl. 22 fr. 85 c.; by the ordinary trains: 28 fr., 19 fr. 40, 13 fr. 65 c. — Return-tickets from Rome to Naples, available for ten days: 40 fr. 5, 27 fr. 50, and 16 fr. 40 c. — During the height of the travelling season, especially about Easter, those who have luggage should be at the station at least  $\frac{1}{2}$  hr. before the train starts. — The finest views are generally to the left.

On leaving the city, the train passes S. Maria Maggiore, and diverges from the *Cività Vecchia* line; to the l. is the Porta S. Lorenzo; to the r. the arches of the *Acqua Felice* and the ancient *Aqua Marcia*, beyond them the tombs of the *Via Appia*. The Sabine and Alban mountains rise on the l.; at the base of the latter stands Frascati. Beyond stat. *Campino*, where the line to Frascati diverges to the l., the Alban Mts. are approached. Stat. *Marino* lies on a chain of hills to the l.; above it, on the mountain, is *Rocca di Papa*, to the r. of which rises the Monte Cavo with the white walls of the monastery. The train now passes through a cutting, beyond which, to the l., on an olive-planted eminence, Castel Gandolfo becomes visible; immediately afterwards Albano and Ariccia are seen in the distance to the l., connected by a viaduct, 400 ft. in length. Stat. *Albano* is 2 M. from the town. (Excursion to the Alban Mts. see *Baedeker's Central Italy*.) To the r. a glimpse of *Monte Circello* (1771 ft.) (p. 13), rising abruptly from the sea; nearer are the Volscian Mts. Next stat. *Cività Lavinia*, the ancient *Lanuvium*; then —

26 M. *Velletri* (\**Locanda Campana*, \**Gallo*, each with a *Trattoria*), which stands on the height to the l., whilst the line passes between *Monte Artemisio* and *Ariano* (Alban Mts.) on the l., and *Monte Sant'angelo* and *Lupino* (Volscian Mts.) on the r., and turns E. towards the valley of Monte Fortino. In this valley lies stat. *Valmontone*, a small town situated on an isolated volcanic eminence, and possessing a handsome château of the Doria Pamfili family.

The train now enters the valley of the *Sacco*, the ancient *Trerus* or *Tolero*, and skirts its left bank, running parallel with the *Via Latina*. The well-cultivated valley, bounded on both sides by mountains upwards of 4000 ft. high, was anciently the territory of the *Hernici* (see below). To the r. *Monte Fortino*, picturesquely situated on the slope of the mountain; farther on, to the r. on the heights, the venerable **Segni**, the *Signia* of the Romans, founded by the last Tarquin for the purpose of keeping the *Volsci* and *Hernici* in check, with huge remnants of the ancient walls and gateways. The station is about 7 M. from the town.

On the height to the l., farther on, 6 M. from its station, lies **Anagni** (*\*Locanda d'Italia*), once a flourishing town, and in the middle ages frequently a papal residence (omnibus 1 fr.). Here, on 7th Sept., 1303, Pope Boniface VIII., then considerably advanced in years, was taken prisoner by the French knight Guillaume de Nogaret, acting in concert with the Colonnas, by order of King Philippe le Bel, but was set at liberty by the people three days afterwards. The *\*Cattedrale di S. Maria*, of the 11th cent., with a crypt, and a mosaic pavement by Cosmas, is in a pure style of architecture and in good preservation. The treasury contains, among other relics, vestments of Innocent III. and Boniface VIII. Anagni is best visited from the next stat. *Sgurgola*, from which it is  $4\frac{1}{2}$  M. distant. The next towns, with the imposing ruins of their ancient polygonal walls, are also situated on the hills at a considerable distance from the line. This is the territory of the *Hernici*, with the towns of *Anagnia*, *Aletrium*, *Ferentinum*, and *Verulæ*, for a long period allied with Rome and Latium, but subjugated by the Romans after an insurrection, B. C. 306. The environs of these towns are extremely picturesque, but the state of the country is unfortunately still somewhat unsettled.

The village of *Sgurgola*, from which the station takes its name, lies on the hill to the r., above the *Sacco*; still higher is *Carpineto*. Next stat. *Ferentino*; the town lies on the hill (1450 ft.) to the l., 3 M. from the line.

**Ferentino** (*Hôtel des Etrangers*), the ancient *Ferentinum*, a town of the *Volsci*, afterwards of the *Hernici*, destroyed in the 2nd Punic war, and afterwards a Roman colony, has now about 9000 inhab. The ancient polygonal town-wall is still traceable throughout nearly its whole circuit; a gateway on the W. side especially deserves notice. The castle, whose walls now form the foundation of the episcopal palace, occupies the highest ground within the town. The cathedral is paved with remains of ancient marbles and mosaics. The font in the small church of *S. Giovanni Evangelista* is ancient. Interesting antiquities and inscriptions will also be observed in other parts of the town.

Higher up among the mountains,  $9\frac{1}{4}$  M. from Ferentino, and about the same distance from Frosinone (see below) and Anagni, lies the town of **Alatri**, the ancient *Aletrium*, picturesquely situated on an eminence, and presenting an admirably preserved specimen of the fortifications of an ancient city. The walls of the castle, constructed of huge polygonal blocks, are still entire; the gateway attracts special attention on account of the stupendous dimensions of the stones of which it is composed. The town with its gates occupies the exact site of the ancient town. Below it the direction of the walls may be traced. The town and castle were provided with an aqueduct, recently discovered, and about to be restored. This work testifies to the skill in hydrodynamics attained in ancient times, for the water must have been forced upwards from the valley from a depth of 330 ft.

At a distance of 3 M. is the celebrated *Grotta di Collepardo*, extending upwards of 2000 ft. into the limestone rock, with beautiful stalactites. One mile farther, at the base of the mountain-range which formerly bounded the papal dominions, is observed an extensive depression in the soil, called *Il Pozzo d'Antullo*,  $\frac{1}{3}$  M. in circumference and 200 ft. in depth, overgrown with bushes and underwood.

About 6 M. from Alatri, towards the Neapolitan frontier, is situated **Veroli**, the ancient *Verulae*, on a beautiful hill. A road leads thence to *Isola* and *Sora* (see R. 16).

$60\frac{1}{4}$  M. Stat. *Frosinone*. The town (*Locanda de Matteis*), situated on the hill,  $2\frac{1}{2}$  M. from the railway, with 9234 inhab., is identical with the ancient Volscian *Frusino*, conquered by the Romans B. C. 304. The relics of walls and other antiquities are scanty, but the situation is very beautiful.

Stat. *Ceccano*. The village is most picturesquely situated on the mountain slope, on the r. bank of the Sacco, the valley of which now contracts. At the base of the mountain, to the l. of the river, once lay the ancient *Fabrateria Vetus*, numerous inscriptions from which are built into the walls of the church by the bridge. A road leads from Ceccano over the mountains to Piperno and Terracina (p. 14).

Stat. *Castro Pofi*; then (76 M.) **Ceprano**, formerly the frontier station (*Refreshment-room*, D. 4 fr. for those trains that halt long enough). Outside the station a pleasing glimpse is obtained of the valleys of the *Liris* and the *Tolero*. The town of *Ceprano* (*Locanda Nuova*) is  $2\frac{1}{2}$  M. from the station.

The train now crosses the *Liris*, which descends from the N., from the region of the Lago Fucino (R. 16), forming the old boundary of the States of the Church. The small village on the r. is *Isoletta*. In the vicinity, on the r. bank of the *Liris*, towards S. Giovanni in Carico, once lay the ancient *Fregellae*, a Roman colony founded B. C. 328, a point of great military importance, as it commanded the passage of the river. It was destroyed by the Romans B. C. 125, in consequence of an insurrection, and *Fabrateria Nova* was founded in its stead. A number of antiquities may be seen in the *Giardino Cairo*, at the village of S. Giovanni in Carico,  $3\frac{1}{2}$  M. from the station.

The line now traverses the broad and fertile valley of the *Liris*, or *Garigliano*, as it is called after its union with the

Sacco. Stat. *Rocca Secca*. Diligence hence to the valley of the Liris and the Lago Fucino, see R. 16. The picturesque town on the hills to the l., the birthplace of Thomas Aquinas, is (stat.) **Aquino**, the *Aquinum* of the ancients, also celebrated as the birthplace of the satirist Juvenal (under Domitian). The illustrious 'doctor angelicus', son of Count Landulf, was born in 1224 in the neighbouring castle of Rocca Secca, and educated in the monastery of Monte Casino (p. 5). The Emperor Pescennius Niger was also a native of Aquinum.

The now insignificant town is situated on a mountain stream, in a beautiful and salubrious district. By the side of the Via Latina may be distinguished the relics of the ancient Roman town: inconsiderable fragments of walls, a gate-way (Porta S. Lorenzo), a theatre, remains of temples of Ceres (S. Pietro) and Diana (S. Maria Maddalena), and a triumphal arch. Near the stream are the ruins of *S. Maria Libera*, a basilica of the 11th cent., commonly called *Il Vescovado*, occupying the site of an ancient temple, and consisting of handsome nave and aisles. Above the portal is a well-preserved Madonna in mosaic. — On the Garigliano, about 3 M. to the S., is situated *Pontecorvo*, formerly an 'enclave' of the States of the Church, conferred by Napoleon on General Bernadotte in 1806.

Beyond Aquino, on a bleak mountain-ridge to the l., the celebrated monastery of Monte Casino (p. 5) becomes visible. At its base,  $\frac{3}{4}$  M. from the railway (carr.  $\frac{1}{2}$  fr.), is situated —

93 M. **San Germano**, or *Cassino*, as it is now usually called (*Villa Rapido*, indifferent; *\*Trattoria Casino*, on the way to the amphitheatre; near it, *Loc. dei Giurati*, very unpretending, but clean), on the site of the ancient *Casinum*.

A visit to the latter, as well as to the neighbouring monastery (p. 5) may easily be accomplished within a stay of 24 hrs. (Luggage may either be forwarded direct from Rome to Naples, or left at S. Germano station.) An excursion to Monte Casino may now be pronounced safe. On arriving by the train the traveller, having taken the precaution to procure some refreshment in the town, may either first explore the ruins of Casinum (for which, however, he would have time on the following day), or proceed at once to the monastery of Monte Casino ( $1\frac{1}{2}$  hr.; donkey  $1\frac{1}{2}$  fr.). The excursion should be so arranged that the traveller may return to the town a considerable time before sunset; at the same time it must be borne in mind that visitors are strictly excluded from 12 to 3. 30 o'clock. The monastery is justly noted for its hospitality, and affords good quarters for the night (ladies of course are admitted to the church only), although the fare is sometimes of a very frugal description. No payment is demanded, but the traveller will of course give a handsome gratuity. (For a lengthened stay persons of moderate requirements are accommodated 'en pension'.) French and German are spoken by some of the brothers. Early in the morning on Sundays and holidays the church and courts of the monastery are crowded with country-people from the neighbouring districts, whose characteristic physiognomies and costumes will be scanned with interest by the traveller. Those who return to S. Germano to pass the night should allow 5 hrs. for the whole excursion.

San Germano, picturesquely situated in the plain on the small river *Rapido* (Lat. *Vinius*), and commanded by a ruined castle, occupies nearly the same site as the ancient *Casinum*, colonised by the Romans B. C. 312, and afterwards a flourishing provincial town. On its ruins sprang up San Germano during the middle ages. Pillars of great antiquity are still to be seen in the churches. Various courts have been held here by popes and emperors, and in 1230 Gregory IX. was reconciled here with Frederick II. The foggy character of the climate is alluded to by the ancients. After traversing the somewhat uninteresting town, we turn to the l. and follow the road which approaches from the N. and coincides with the *Via Latina*. About  $\frac{1}{2}$  M. farther, to the r. are situated the colossal remains of an \*Amphitheatre, which, according to an inscription preserved at Monte Casino, was erected at her own expense by Ummidia Quadratilla, mentioned by Pliny in his letters (vii, 24) as a lady of great wealth, who up to a very advanced age was an ardent admirer of theatrical performances ('Ummidia C. F. Quadratilla amphitheatrum et templum Casinatibus sua pecunia fecit'). Farther on, and in a higher situation, stands a massive square monument, with four niches, and surmounted by a dome, now converted into the church \**del Crocifisso* (custodian 3—4 soldi). On the opposite bank of the Rapido lay the villa of M. Terentius Varro, where, as we are informed by Cicero (Phil. ii, 40), M. Antony afterwards indulged in his wild orgies. The path leading back to the town from Crocifisso is probably the ancient *Via Latina*, and traces of ancient pavement are occasionally observed. From this path, by keeping to the high ground to the left, we may proceed to M. Casino without returning to the town.

The monastery of \***Monte Casino**, situated on a lofty mountain to the W. of the town, is reached in  $1\frac{1}{2}$  hr. The path, which cannot be mistaken, affords exquisite views of the valley of the Garigliano and the surrounding mountains. The monastery was founded by St. Benedict (see below) in 529, on the site of an ancient temple of Apollo, to which Dante alludes (Parad. xxii, 37), and from its magnificent situation alone would be entitled to a visit, were there no other inducements to the enlightened traveller. Immediately on arriving, those who desire to remain for the night should apply to the *padre forestiero* for permission (p. 4). Letters of introduction should if possible be procured previously.

The extensive edifice, the interior of which resembles a castle rather than a monastery, is entered by a low passage through the rock, where St. Benedict is said to have had his cell. Several courts are connected by arcades. The central one has a fountain of very good water, adorned with statues of St. Benedict and his sister St. Scholastica. On a square space higher up, enclosed by columns from the ancient temple of Apollo, stands the *Church*, erected in 1727 to replace the ancient and dilapidated edifice founded by St. Benedict. The fortunes of the abbey are recorded in Latin



above the entrance of the hall. The principal door of the church is of bronze and is inscribed with a list, inlaid in silver, of all the possessions of the abbey in 1066. It was executed at Constantinople by order of the Abbot Desiderius, afterwards Pope Victor III. The interior is richly decorated with marble, mosaics, and paintings. On each side of the high altar is a mausoleum; one to the memory of Pietro de' Medici (p. 19), who was drowned in the Garigliano in 1503, executed by *Francesco Sangallo* by order of Clement VII.; the other that of Guidone Pieramosca, last Prince of Mignano. Beneath the high altar, with its rich marble decorations, repose the remains of St. Benedict and his sister St. Scholastica. The subterranean chapel contains paintings by *Marco da Siena* and *Mazzaroppi*. The choir-stalls are adorned with admirable carving (by *Coliccio*, 1696), and the chapels adjoining the altar with costly mosaics. Above the doors and on the ceiling are frescoes by *Luca Giordano* (1677), representing the miracles of St. Benedict and the foundation of the church. The organ is one of the finest in Italy. In the refectory is the 'Miracle of the loaves' by *Bassano*.

At a very early period the *Libraria* was celebrated for its MSS., the labours of the brethren. To the Abbot Desiderius of the 11th cent. we are probably indebted for the preservation of Varro, and perhaps of other authors. The handsome saloon at present contains a collection of about 10,000 vols., among which are numerous rare editions published during the infancy of the printer's art. The MSS. and documents are preserved in the archives, in the passage leading to which a number of inscriptions are built into the wall, most of them rescued from the ruins of the ancient Casinum. Among the MSS. are: the commentary of Origen on the Epistle to the Romans, translated by Rufus, dating from the 6th cent.; Dante with marginal notes, of the 14th cent. (the archives contain an interesting portrait of the poet); the vision of the monk Alberic, which is said to have suggested the first idea on which Dante founded his work; various classical authors, the original MSS. of Leo of Ostia and Riccardo di San Germano. The *Archives* comprise a still rarer collection: about 800 documents of emperors, kings, dukes, etc., the complete series of papal bulls which relate to Monte Casino, commencing with the 11th cent., many of them with admirable seals and impressions.

Monte Casino has ever been conspicuous among the monasteries of Christendom for the admirable manner in which its inmates have discharged their higher duties. Hosts of travellers have partaken of their hospitality. They are the intelligent keepers of one of the most precious libraries in the world, and form the zealous chapter of their cathedral. The Abbot is virtually the bishop of an extensive diocese. They educate 250 students. In 1865, on the 600th anniversary of the foundation of the monastery, they edited and printed by their own unassisted labour a facsimile of their splendid manuscript of Dante, as an offering to their new metropolis. The Benedictines of Mte. Casino have for many years occupied a peculiar position in the ecclesiastico-political world. Long before the events of 1859, Monte Casino was the refuge of liberal and constitutional principles. Under the dark rule of the Bourbons, while the clergy of Naples generally acquiesced in their despotic rule, the Abbey of Monte Casino maintained a noble independence, incurring thereby both danger and annoyance from the existing government. Tosti, the historian of literature, the life and soul of the convent, is one of the most accomplished scholars in Italy, and one of the most enlightened and liberal of modern divines.

This monastery, though, like all the other monastic establishments in Italy, condemned to dissolution, will probably be permitted to survive in the form of an educational establishment.

The monastery commands a magnificent prospect in all directions, which the visitor should not omit to enjoy from the different points of view. To the W. and S. extends the broad valley of the Garigliano with its numerous villages, separated from the Gulf of Gaeta by a range of hills, and the sea is occasionally distinguishable. To the E. is the valley of S. Germano, commanded by the rocky summits of the Abruzzi. To the N. a wild mountainous district. Close to the monastery rises *Monte Cairo*, upwards of 5000 ft. in height, which may be ascended from this point in 3—4 hrs., an excursion, however, hardly to be recommended during the present unsettled state of the country. The view from the summit is considered one of the finest in Italy, extending from M. Cavo in the Alban range to Camaldoli near Naples.

CONTINUATION OF JOURNEY to Naples. To the l., beyond S. Germano, we perceive the villages of *Cervaro*, *S. Vittore*, and *S. Pietro in Fine*. Stat. *Rocca d'Evandro*. The train quits the valley of the Garigliano, and enters a richly cultivated defile, beyond which the country towards the r. grows flatter, and stat. *Mignano* becomes visible. Beautiful views of the distant mountains.

The line now runs towards the S. and intersects a barren, undulating tract, which separates the Garigliano from the Volturno. Stat. *Presenzano* (the village lies on the slope to the l.); then *Caianello Vairano*, whence a high road leads through the Abruzzi to Pescara on the Gulf of Venice (R. 14), and to Aquila and Terni (R. 15). Stat. *Riardo*; the village, with an old castle, is situated to the l.

Stat. *Teano* (Locanda dell' Italia); the town (5000 inhab.) lies at some distance to the r., at the base of the lofty *Rocca Monfina*, an extinct volcano (3400 ft.). The very extensive, but dilapidated old castle was erected in the 15th cent. by the dukes of Sessa. Ancient columns in the cathedral, inscriptions, remains of a theatre, and other antiquities are now the sole vestiges of the venerable *Teanum Sidicinum*, once the capital of the Sidicini, conquered by the Samnites in the 4th cent. B. C., then subjugated by the Romans, and in Strabo's time the most flourishing inland city of Campania after Capua.

From Teano the train turns to the r. towards stat. *Sparanisi*, a village whence a road leads to Gaeta (p. 17). On the hill, to the l. of the station, is situated *Calvi*, the ancient *Cales*, a Roman colony founded B. C. 332, the wine of which (vinum Calenum) is praised by Horace. It now consists of a few houses only, but contains some interesting antiquities, a temple, and

a theatre (most conveniently visited from Capua; carr. there and back 2—3 fr.). Stat. *Pignataro*. The train now traverses the plain of the *Volturno*, the principal river of S. Italy, 90 M. in length, and reaches —

135 M. **Capua** (*Locanda della Posta*, tolerable; *Caf  Italia*). The town, of whose ramparts and churches a glimpse only is obtained in passing, lies on the l. bank of the river, by which the greater part of it is surrounded. It was erected in the 9th cent., after the destruction of the ancient Capua, on the site of *Casilinum*, a town which was conquered by Hannibal after an obstinate resistance, and fell to decay in the time of the emperors. It now contains 10,000 inhab., is an archiepiscopal residence, and strongly fortified. The \**Cathedral* possesses a handsome entrance court with ancient columns. The interior is a basilica consisting of nave and aisles. A chapel on the l. contains a Madonna della Rosa of the 13th cent. On the r. a Madonna with two saints by Silvestro de' Buoni. The Crypt, dating from the Romanesque period, contains mosaics from the former pulpit, a Roman sarcophagus with a representation of the Hunt of Meleager, and a Holy Sepulchre, attributed to Bernini. — A *Museum* in course of formation, by the church of S. Antonio, contains Campanian inscriptions and antiquities. — The modern town presents no attractions.

The bridge across the Volturno, restored in 1756, is adorned with a statue of St. Nepomuc; beyond it is an inscription to the memory of the Emperor Frederick II., the statue belonging to which has disappeared. The *Torre Mignana* within, and the *Cappella de' Morti* without the town commemorate the sanguinary attack made on Capua by Cesar Borgia in 1501, on which occasion 5000 lives were sacrificed.

On the Volturno, near Capua, King Francis II. was defeated by the Piedmontese, 1st Oct., 1860, after which the fortress surrendered on 3rd Nov.

About 3 M. beyond Capua the train reaches stat. **Santa Maria di Capua Vetere**, or *Santa Maria Maggiore* (*Roma*, a new hotel in the Piazza; *Albergo di Gaetano Aran*, in the principal street; *Caff  di Mola*), a prosperous town occupying the site of the celebrated ancient city of Capua.

Capua, founded by the Etruscans and afterwards occupied by Sabellian tribes, entered into alliance with the Romans B. C. 343, for the sake of protection against the attacks of the Samnites. Owing to the luxuriant fertility of the district, the power and wealth of the city developed themselves at an early period, but it soon became noted for its effeminacy and degeneracy. When in the zenith of its prosperity it was the largest city in Italy after Rome and contained 300,000 inhabitants. In the 2nd Punic war, after the battle of Cann  (B. C. 216), it entered into an alliance with Hannibal, who took up his winter-quarters here. That his army had become so enervated by their residence at Capua as no longer to be a match for the Romans, is doubtless a mere hypothesis. Certain, however, it is, that the Romans soon regained their su-

periority, and after a long siege reduced the town, B. C. 211. Its punishment was a severe one, and the inhabitants were entirely deprived of all civic privileges. It was rescued from its abject condition by Cæsar, and under his successors regained its ancient splendour. It continued to prosper until the wars of the Goths, Vandals, and Lombards. In the 8th cent. it was destroyed by the Saracens, and the inhabitants emigrated to the modern Capua (p. 8).

The most remarkable of the ruins is the \**Amphitheatre* (situated outside the town, on the road to modern Capua; gratuity  $1\frac{1}{2}$  fr. for 1—2 pers.), constructed of travertine, reputed to be the most ancient in Italy, and said to have been capable of containing 100,000 spectators. Three of its passages are tolerably well preserved, but two only of the 80 entrance arches. The key-stones are decorated with images of gods. The arena, with its substructions, passages, and dens for the wild beasts (to which a stair descends from the passage to the l.), is, like that of Pozzuoli, better defined than that of the Colosseum at Rome. The passages contain remains of ancient decorations, fragments of columns, bas-reliefs, etc. To the r., near the entrance, the visitor may ascend to the upper portion of the structure, in order to obtain a survey of the ruins themselves, and of the broad surrounding plain. Extensive schools were once maintained at Capua for the training of gladiators, and it was here that the dangerous War of the Gladiators under Spartacus the Thracian broke out in B. C. 73, which was with difficulty quelled by Crassus two years later. — In the vicinity, on the road to the modern Capua ( $1\frac{1}{2}$  M.; carr. 1 fr.), are the ruins of a *Triumphal Arch.* — Above Capua rises *Mons Tifata*, once the site of a temple of Jupiter, now crowned by a chapel of *S. Nicola*. At the foot of the hill, about  $3\frac{1}{2}$  M. from S. Maria, stands the old church of *S. Angelo in Formis*, with Byzantine frescoes of the 11th cent. (historically valuable), occupying the site of a celebrated temple of Diana, around which a village had established itself.

The high road from Capua to Maddaloni (p. 10) by S. Maria and Caserta presents a scene of brisk traffic; excursions by carriage through this garden-like district are therefore preferable to those by railway. The road to Caserta (one-horse carr. in  $3\frac{1}{4}$  hr.,  $1\frac{1}{2}$ —2 fr.) passes two handsome Roman tombs. Near Capua the vast plains of the ancient Campania (now *Terra di Lavoro*) begin to expand. Like the Campagna di Roma, they are of volcanic origin, but incomparably superior in fertility, and admirably cultivated. The district, one of the most luxuriant in Europe, in addition to the produce of the dense plantations of fruit-trees, is capable of yielding two crops of grain and one of fodder in one season. The railway turns to the l. to —

141 $\frac{1}{2}$  M. **Caserta** (\**Albergo Vittoria*; *Villa Reale*, in the *Via Vittoria*, near the post-office, well spoken of; *Villa di Firenze*; *Crocelle*, well spoken of; \**Stella d'Italia*; *Caf  d'Italia*), the

Versailles of Naples, is a clean and well built town (11,000 inhab.), with several palaces and handsome barracks, and is the residence of the prefect of the Terra di Lavoro. It was founded in the 8th cent. by the Lombards on the slope of the mountain, but the modern town stands on lower ground. The station is opposite the palace, permission to visit which (9—4 o'clock, gardens open till sunset) should be obtained from the royal intendant at the Palazzo Reale (p. 40) at Naples, although not absolutely essential (attendant 1 fr.; for the chapel 25 c.).

The \**Royal Palace* of Caserta was erected in 1752 by King Charles III., under the superintendence of *Vanvitelli*, in the richest Italian palatial style. It forms a rectangle. The S. side is 830 ft. long and 134 ft. high, with thirty-seven windows in each storey. The courts of the palace are traversed by a colonnade, from the centre of which the staircase ascends. The *Chapel* is lavishly decorated with marble, lapis lazuli, and gold. It contains a 'Presentation in the Temple' by *Mengs*, five paintings by *Conca*, and an altar-piece by *Bonito*. The *Theatre* is adorned with sixteen Corinthian columns of African marble from the temple of Serapis at Pozzuoli, and contains forty boxes, besides that appropriated to the royal family. The palace is at present unoccupied. The *Garden* contains magnificent fountains and cascades, and handsome statues. The grand terrace above the cascade affords beautiful points of view. The *Casino Reale di S. Leuci*, in the park, about 2 M. to the N., commands a still finer prospect. — Caserta is a station on the Naples and Foggia line (R. 12).

Stat. *Maddaloni*; the town (17,798 inhab.) lies to the l., with an extensive deserted palace of the Caraffa family, and is commanded by a ruined castle. On the Foggia line, 2½ M. distant, is situated the *Ponti della Valle*, a celebrated aqueduct constructed by Vanvitelli to supply the gardens of Caserta with water (see p. 177), and usually visited from Maddaloni.

149 M. Stat. *Cancello*, whence a branch line diverges to Nola and San Severino (R. 13).

FROM CANCELLO TO BENEVENTO 27 M. (railway from Caserta to Benevento see R. 12). Since the opening of the railway the high road has been employed for the local traffic only. It skirts the base of the hills, passes through *S. Felice*, and enters the valley where the long village of *Arienzo* nestles amidst gardens and groves of olives and oranges. It then leads through a narrow defile, considered by many to be identical with the *Furculæ Caudinæ*, which proved so disastrous to the fortunes of Rome, and ascends to the village of *Arpaia* (the ancient *Caudium* according to some); it next traverses a well-cultivated valley, and reaches the small town of *Montesarchio* (poor locanda), with its extensive castle, once the residence of the d'Avalos family. This edifice has recently been used as a state prison, in which, among others, the well-known Poerio (d. 1867) was confined. Towards the N. rises the lofty chain of *Monte Taburno* (4094 ft.). From this point a path leads by the base of Monte Vergine to Avellino, a walk of 4 hrs. The traveller now crosses the *Sarretella* by a Roman bridge, approaches Benevento through an avenue of poplars, and lastly crosses the *Sabato*, with fields and gardens on either side. *Benevento*, see p. 175.

To the l. Monte Somma becomes visible, concealing the cone of Vesuvius, which lies beyond. Stat. *Acerra* (11,717 inhab.) was the ancient *Acerræ*, to which the Roman citizenship was accorded as early as B. C. 332. The train next passes by the trenches of the *Regi Lagni*, destined to drain the marshes of *Pantano dell' Acerra*, the ancient *Clanius*, now *L'Agno*, and forming the boundary between the provinces of Terra di Lavoro and Naples. The last station before Naples is *Casalnuovo*; to the l. Vesuvius becomes visible. The station at **Naples** is at the S. E. extremity of the town. Arrival in Naples, see p. 21.

## 2. From Rome to Naples.

### By the Pontine Marshes, Terracina, Gaeta, and Capua.

This road, until recently the principal route between Central and Southern Italy, is the most ancient in the peninsula. During the Samnite war, B. C. 312, the Via Appia from Rome to Capua (p. 1) was constructed by the censor Ap. Claudius, and with it the present road is nearly identical. It skirts the W. side of the Alban mountains, passes Albano, Genzano, and Velletri, intersects the plain on the coast, of which the Pontine Marshes form a portion, and reaches Terracina, on the old frontier of the States of the Church. It then turns inland and traverses the mountain chain of Itri, which bounds the Gulf of Gaeta on the N. W. It reaches the gulf near Formia, skirts it for a short distance, and then again proceeds towards the interior by S. Agata, uniting at stat. Sparanisi (p. 7) with the preceding route, 5 M. above Capua.

In consequence of the opening of the railway this road is now used for the local traffic only, but it is still strongly recommended to the notice of the traveller as one of the most beautiful in Italy, traversing a singularly attractive district. The journey by carriage from Rome to Naples is also preferable to that by railway in this respect, that the transition from the one city to the other is thus rendered less abrupt. The lonely mountainous districts of the ex-papal dominions, and the hilly region above Gaeta were formerly favourite haunts of brigands, but since the annexation of the States of the Church to Italy their bands have been dispersed. No apprehensions need therefore now be entertained, especially if the traveller takes the diligence, which still runs regularly. To Velletri (p. 1) by railway; thence daily (8 a. m.) a diligence to Terracina in 8 hrs. (fare 7 fr.), from Terracina another diligence (5 a. m.) runs by Formia to stat. Sparanisi in 9½ hrs. (fare 8 fr. 75 c.). Thence to Naples by railway; fares 5 fr. 70, 3 fr. 65, 2 fr. 5 c. — The whole journey occupies 3—4 days: — 1st. To Terracina (visit Theodorici's palace); 2nd. To Formia (excursion to Gaeta); 3rd. To Naples. — The hotels at Terracina and Formia are tolerably comfortable. The journey may also be accomplished by diligence as far as Velletri (office near the Teatro Argentina), but this requires an additional day, which might probably be better employed. The malaria which prevails in the marshy districts in summer is considered especially noxious during sleep. The diligence conductors regard tobacco smoke as the most effectual antidote to the poison of the atmosphere. — No risk need be apprehended during the colder seasons.

The high road (Via Appia Nuova) issues from Rome by the Porta S. Giovanni, at first running parallel to the ancient Via Appia, and then uniting with it at the 11th migl., by the Osteria *Le Frutocchie*, beyond which it proceeds to Albano. Thence to Ariccia by the

great viaduct; the Chigi palace is passed on the l.; two more viaducts are crossed, and *Genzano* and *Velletri* reached. Here, 31 M. from Rome, the railway turns to the l. towards the mountains, whilst the high road descends to the plain to the r., and,  $1\frac{1}{2}$  M. from *Cisterna*, again unites with the ancient *Via Appia*. The extensive oak forests here were once a notorious haunt of banditti. On the height to the l. we perceive the villages of *Cori* and *Norma*, frequently visited from Velletri (by diligence, see *Baedeker's Central Italy*).

Further on, below *Norma*, stands *Sermoneta* on an eminence, with an ancient castle of the Gaetani family, who thence derive their ducal title. Towards the sea, to the r., rises the isolated Monte Circello (p. 13). *Cisterna* (*La Posta*),  $9\frac{1}{2}$  M. from Velletri, is a small town with a castle of the Gaetani, situated on the last hill before the Pontine marshes are reached. It was called *Cisterna Neronis* in the middle ages, and is believed to occupy the site of the ancient *Tres Tabernae*.

*Torre tre Ponti*, 21 M. from Velletri, a solitary post-house, where the diligence halts for an hour and changes horses, affords miserable accommodation. Terracina is 28 M. distant. *Sermoneta*, 6 M. distant from Torre tre Ponti, may be visited thence. About  $\frac{1}{2}$  M. farther the road crosses the *Ninfa* by an ancient bridge, restored, as the inscription records, by Trajan.

Here begin the **Pontine Marshes** (*Paludi Pontine*), varying in breadth between the mountains and the sea from 6 to 12 M., and from Nettuno to Terracina 36 M. in length. A very small portion only is cultivated. They, however, afford extensive pastures; the most marshy parts being the favourite resort of the cattle. Towards the sea the district is clothed with forest (*macchia*). The malaria in summer is a dreadful scourge. According to Pliny (*Hist. Nat.* iii. 5), it was anciently a fertile and well-cultivated plain, comprising twenty-four villages, but towards the close of the republic it gradually became a neglected marsh, owing to the decline of agriculture. A want of fall in the surface of the soil is the cause of the evil. The streams and canals are totally inadequate to carry off the excess of water which descends from the mountains during the rainy season, and its escape is further impeded by the luxuriant vegetation of the aquatic plants. Attempts to drain the marshes have been successively made by the censor Ap. Claudius, B. C. 312 (so tradition affirms), by the consul Cornelius Cethegus 130 years later, by Cæsar, Augustus, Nerva, Trajan, and finally by Theodoric, king of the Goths, all of which were of temporary benefit only. Similar operations were undertaken by the popes Boniface VIII., Martin V., Sixtus V., and Pius VI. To the last is due the present admirably constructed road across the marshes, the cost of which amounted to 1,622,000 scudi.

For some distance the road is coincident with the ancient Via Appia, skirting the *Canal delle Botte*, constructed before the time of Augustus, and on which Horace performed part of his journey to Brundisium (Sat. i, 5).

About  $4\frac{1}{2}$  M. from Torre tre Ponti lies *Foro Appio*, the ancient *Forum Appii*, described by Horace as 'differtum nautis cauponibus atque malignis'. Here, and at Tres Tabernæ, the Apostle Paul met his friends from Rome (Acts, 28).

The road pursues a perfectly straight direction, shaded by a double or quadruple avenue of stately elms. But for the mountains to the l., where Sezza has for some time been visible, the traveller might imagine himself transported to a scene in Holland.

A conveyance in correspondence with the diligence from Velletri runs from Foro Appio to *Sezza*, the ancient Volscian *Setia*, which produced a favourite wine. It is situated above the marshes on a hill which the old road to Naples skirted. The fragments of the old walls and of a so-called Temple of Saturn are still to be seen. Before ascending the hill of Sezza, the road skirts its base and leads to —

**Piperno** (6 M.), the ancient *Privernum* of the Volsci, which long withstood the attacks of the Romans, and afterwards a Roman colony, the traces of which are seen  $\frac{3}{4}$  M. to the N. in the plain, on the way to Frosinone. This plain is enclosed by lofty mountains. studded with ruined castles and villages: *Rocca Gorga*, *Maenza*, *Rocca Secca*, *Prossedi*, etc. About 3 M. farther, in the valley of the Amaseno, is situated the Cistercian monastery of *Fossa Nuova*, where Thomas Aquinas died in 1274, whilst on his way to the Council of Lyons. *Sommino*,  $4\frac{1}{2}$  M. distant, and *San Lorenzo*, in the valley of the Amaseno, about 9 M. distant, are both celebrated for the picturesqueness of the costume of the women, and notorious for the audacity of the beggars.

The high road pursues a straight direction on a raised embankment, and leads to *Bocca di Fiume* and *Mesa*.

At the entrance of the post-house at Mesa are two ancient mile-stones of Trajan. In the vicinity are the ruins of a tomb on a square basement of massive blocks of limestone, obtained from the neighbouring Volscian mountains.

*Ponte Maggiore* is the next post-station. Beyond it the road crosses the *Amaseno*, into which the *Ufente* empties itself a little higher up.

The locality is next reached which Horace mentions as the site of the grove and fountain of Feronia (Sat. i, 5, 23), but no traces of either are now visible (they were more probably in the vicinity of S. Martino). On the slope of the adjoining mountain is a beautiful olive plantation, the property of Count Antonelli. The new road now quits the Via Appia and approaches the mountains to the l., where palms and pomegranates, interspersed with orange groves and aloes, apprise the traveller of his entrance into Southern Italy.

To the r., towards the sea, the **Promontorio Circeo**, or *Circello* (1771 ft.), visible even before Velletri was reached, now becomes more conspicuous. This was the *Circeii* of the ancients, the traditional site of the palace and grove of the enchantress Circe, daughter of the sun, described by Homer. It is an isolated limestone rock, and may be reached in 3 hrs. from Terracina by a good path along the shore. On the summit, near *S. Felice* towards the S.



and *Torre di Paola* towards the W., some fragments are perceived of the ancient town of *Circeii*, captured by Coriolanus, and still existing in Cicero's time. Cicero and Atticus, Tiberius and Domitian frequently resorted to this spot, attracted doubtless by the beauty of the situation and the excellence of the oysters. The *Grotta della Maja*, a stalactite cavern, deserves a visit. In spring and autumn the rocks are frequented by innumerable birds of passage.

**Terracina** (*Grand Hôtel Royal*, at the S. entrance to the town, with a view of the sea at the back; *Locanda Nazionale*, in the Piazza, less expensive), situated conspicuously on a rocky eminence (Hor. Sat. i, 5, 26), the *Anxur* of the ancient Volsci, and the *Tarracina* of the Romans, was formerly on the confines of the papal dominions, and may still be regarded as the natural frontier town between Central and Southern Italy. It is an ancient episcopal residence, and, on account of its situation, one of the most attractive places in Italy. The high road intersects the extensive but thinly peopled quarter of the town which was founded by Pius VI., while the old town is built on the slope of the hill. Above the latter extend the ruins of the ancient city, crowned by the remains of the palace of Theodoric the Ostrogoth.

The \**Cattedrale S. Pietro* is believed to occupy the site of a temple of Jupiter Anxurus. The vestibule rests on ten ancient columns, at the bases of which are recumbent lions. To the r. a large antique sarcophagus, which, according to the inscription, was once used in torturing the persecuted early Christians. The beautiful fluted columns of the canopy in the interior once belonged to the ancient temple. The pulpit, with its ancient mosaics, rests on columns with lions at their bases. The *Clock Tower* (ascended by 91 steps) commands an extensive prospect over the sea as far as the Ponza islands and Ischia; to the r. to Monte Circello, to the l. over the marshes.

The view is far more extensive and picturesque from the summit of the promontory, which may be attained directly from the new town in  $\frac{3}{4}$  hr., but more conveniently from the old, part of the way by an ancient road passing remains of tombs and ancient walls, and then leading to the r., through olive plantations. The whole excursion requires about 3 hrs.; guide unnecessary. The \**Palace of Theodoric*, afterwards converted into a castle, occupies the summit. A corridor of twelve arches opens towards the sea on the S. side. The purposes of the different parts of the structure cannot now be ascertained. The various points of view are worthy of notice. Towards the W. the view embraces the plain as far as the Alban Mts., then the Monte Circello; towards the S. are the Pontine or Ponza Islands, the N. W. group of which comprises Ponza (Pontiæ, once a Roman colony), Palmarola (Palmaria), and Zannone, all of volcanic origin, and the S. group Ventotene and S. Stefano; between the groups lies the small island of La Botte. The islands are still employed, as in ancient times, as a place of detention for

criminals. Ventotene is the *Pandateria* of melancholy celebrity, to which Augustus banished his abandoned daughter Julia, and Tiberius relegated Agrippina, the daughter of Julia, and where Nero is said to have caused his divorced wife Octavia to be put to death. Towards the E. the plain of Fondi is visible; the village on the sea is Sperlonga (p. 16); farther off is the promontory of Gaeta with the Torre d'Orlando (p. 18), and finally the island of Ischia.

The *Harbour* of Terracina, still recognisable by the break-water, was of great importance during the Roman period, but is now entirely filled with sand. A new Molo affords indifferent shelter to coasting vessels. The galley-slaves at the bagno here are partly employed in the harbour works, and partly in the quarries.

At the entrance to the town rises a picturesque mass of rock on the roadside, on which a hermit formerly dwelt.

From Terracina the course of the Via Appia, flanked by remains of ancient tombs, is pursued, skirting the mountains, which approach so near the sea as occasionally to leave barely space for the road. This pass was the ancient *Lautulae*. Here, B. C. 315, the Romans fought a battle with the Samnites, and in the 2nd Punic war Fabius Maximus here kept Hannibal in check. On a hill about  $\frac{1}{2}$  M. to the l. is situated the monastery of *Retiro*, on the site of the villa in which the emperor Galba was born. Then to the r. the *Lake of Fondi*, the *Lacus Fundanus* or *Amyclanus* of the ancients, so called from the town of *Amyclae* which is said to have been founded here by fugitive Laconians. The village towards the E. on the slope facing the sea is Sperlonga.

The Roman frontier was formerly at *Torre dell' Epitafia*. The gate-way of the tower *de' Confini*, or *La Portella*, formerly the Neapolitan douane,  $4\frac{1}{2}$  M. from Terracina, is next reached. On a height to the l. is the village of *Monticelli*; by the road-side are fragments of tombs. We now enter the *Terra di Lavoro* (p. 9), one of the most beautiful and fertile districts in the kingdom. The next place is (14 M. from Terracina) **Fondi** (5000 inhab.), the ancient *Fundi*, where Horace derides the pride of a civic official 'with broad purple border and censor' (Hor. Sat. i, 5, 34). Change of horses, and halt of  $\frac{1}{4}$  hr. (poor inn). The *château*, part of which adjoins the inn, is in a miserably dilapidated condition. Some of the window-frames and decorations in the most tasteful Renaissance style testify to its ancient splendour. In the 16th cent. it belonged to the Colonnas. In 1534 it was occupied by the beautiful Countess Giulia Gonzaga, who narrowly escaped being captured during the night by the daring pirate Hairedin Barbarossa, who purposed conveying her to the Sultan Soliman II.

Exasperated by his failure, he wreaked his revenge on the town, as an inscription in the church records. The town was again destroyed by Turks in 1594. In the vicinity is the church of *S. Maria* in the Italian Gothic style. The interior, sadly disfigured by whitewash, possesses an ancient pulpit adorned with mosaic, and on the r. a Madonna by Silvestro de' Buoni. A chapel is shown in the Dominican monastery in which Thomas Aquinas once taught theology. Considerable remains of the ancient town-walls are preserved. The principal street coincides with the ancient Via Appia. In other respects the town is dull and uninteresting, and like Itri (see below) was for centuries a haunt of brigands.

Beyond Fondi the road traverses the plain for 3 M., after which it ascends *Monte S. Andrea* through mountain ravines, where additional horses are necessary. It then descends to the poor town of **Itri**, with a ruined castle, once notorious for the robberies committed there. It was here that the robber-chief Marco Sciarra promised a safe conduct and protection to the poet Tasso, and Fra Diavolo (whose real name was Michele Pezza) was also a native of Itri. He was at last captured by the French near Salerno and executed. Anecdotes are still related of this daring brigand, and Washington Irving's sketch 'The Inn of Terracina', the foundation of Auber's opera, has greatly contributed to maintain their interest.

A mountainous path, to the r. of Itri, leads in 2¼ hrs. to the fishing village of *Sperlonga*, situated on a sandy promontory, and deriving its name from the grottoes (*speluncae*) in the neighbouring rocks. In one of these, as Tacitus informs us (An iv, 59: 'vescebantur in villa cui vocabulum Spelunce, mare Amyclæum inter et Fundanos montes, nativo in specu'), Sejanus saved the life of Tiberius, which was imperilled by a falling rock. On the way to the grotto Roman ruins are observed, and the grotto itself contains benches and stucco ornaments. The excursion may best be made by boat from Gaeta, from which Sperlonga is about 9 M. distant.

From Itri the road descends for some distance on galleries, and finally between woods and vineyards towards the coast, revealing an exquisite view of the bay of Gaeta, with its glittering villas and other edifices; in the distance are Ischia and Procida; still further off rise the mountains which enclose the bay of Naples, and the well-known outline of Mt. Vesuvius.

Farther on, we perceive to the r., in the middle of a vineyard, on a square base, a massive round tower, believed to be *Cicero's Tomb*. It was in this neighbourhood, not far from his Formianum, that the proscribed orator, who sought to elude the pursuit of the triumvirs Octavian, Antony, and Lepidus, was murdered by the tribunes Herennius and Popilius Lænas, 7th Dec., B. C. 43, in the 64th year of his age. On a height above the road may be traced the foundations of a temple of Apollo, said to have been founded by Cicero. Numerous relics of ancient buildings are still extant on the whole bay, which, like the bay of Naples, was a favourite resort of the Roman nobles,

and was covered with the most sumptuous villas. Tradition has assigned several of these to Cicero, but without the slightest historical foundation. The road now descends to —

**Formia** (\**Hôtel de l'Europe*, on the coast, R. 1½ fr., preferable to the inns at Gaeta), the ancient *Formiæ*. The town, which contains about 8000 inhab., was called *Mola di Gaeta* under the former regime. The beauty of its situation constitutes its sole attraction. The mountain-range on the N. side of the bay rises abruptly from the sea, the lower slopes being clothed with gardens of lemons, oranges, and pomegranates, and with vineyards and olive-plantations. One of the most delightful points is the so-called *Villa of Cicero*, or *Villa Caposele*, above the town, formerly the property and a favourite residence of the kings of Naples. It now belongs to Sign. Gaetano Rubino (permission to visit it obtained by leaving a card at his palazzo opposite the prefecture; boy to act as guide ½ fr.). At the entrance are ancient inscriptions and statues. The lower part of the garden contains considerable remains of an ancient villa, supposed to have belonged to Cicero. Among the vaulted halls is one with eight columns and a semicircular apse, now converted into offices. During the siege of Gaeta General Cialdini established his headquarters here. The upper terrace commands an uninterrupted survey of the charming bay, Gaeta, Ischia, the promontories of the Bay of Naples, and the mountain range to the S. of the Liris, which separates the latter from the region of the Volturno.

Formia carries on a brisk traffic with Gaeta, 5 M. distant. Seat in public conveyance ½ fr.; one-horse carr. there and back, according to tariff, 2 fr., or with a stay of some hours 3 fr., a drive of ¾ hr.; by boat somewhat longer, 3—4 fr. From 4 to 5 hrs. should be devoted to the excursion.

The road ascends through Formia, and beyond it descends to the coast, which it then skirts. Numerous remains of villas, which the Romans were in the habit of building out into the sea as far as possible, are passed. Among them a spot is pointed out as the scene of the assassination of Cicero (see above). Country attractive. Outside the town extends a long row of houses, called the *Borgo*. The road next passes the fortifications, which still bear traces of the bombardment of 1860. A whole street, destroyed by the explosion of a powder-magazine, is still in ruins. We are now set down in the Piazza.

**Gaeta** (*Albergo Italia; Gaeta; Caffè Nazionale*), the ancient *Portus Caieta*, with 14,200 inhab., is an important fortress, but insignificant as a commercial town. The promontory of Gaeta resembles that of Misenum, presenting from a distance the appearance of a gigantic tumulus. Tradition has therefore pointed it out as the tomb of Caieta, the nurse of Æneas, and Munatius Plancus accordingly erected a conspicuous and imposing monu-

ment on its summit. From this eminence projects a lower rock which bears the citadel and the town.

The strength of the place was first put to the test during the barbarian immigrations. Gaeta successfully resisted the attacks of the Teutonic invaders, and with Amalfi and Naples constituted one of the last strongholds of ancient culture. It afterwards became a free city, presided over by a doge, and carried on a considerable trade with the Levant. It bade defiance to the assaults of the Lombards and Saracens, and preserved its freedom down to the 12th cent., when with the rest of Southern Italy it was compelled to succumb to the Normans. The fortress was extended and strengthened at various periods by the Arragonese, by Charles V., and especially by the last Bourbon monarchs. In 1501 it surrendered to the French, in 1504 to the Spaniards under Gonsalvo da Cordova, in 1734 to the Spaniards again, and in 1798 to the French. In 1806 it was gallantly defended by the Prince of Hessen-Philippsthal, who, aided by the English fleet, held out for nearly six months against a powerful French army under Masséna. In Nov., 1860, Francis II. of Naples, the last of the Bourbon kings, sought refuge here, and his queen Mary, Duchess of Bavaria, took a prominent part in the defence of the fortress, but the town was at length compelled to capitulate by the Italian fleet on 23rd Feb., 1861. The king was conveyed to Rome by a French man-of-war. Pope Pius IX. when banished in Nov., 1848, also sought an asylum here, and remained at Gaeta until his return to Rome in April, 1850.

The *Cattedrale di S. Erasmo* possesses a remarkable campaignile; at the entrance are four ancient columns and relics of ancient sculptures. Interior modernised. At the back of the high altar (covered) is the banner presented by Pope Pius V. to Don John of Austria, the hero of Lepanto, representing the Saviour with SS. Peter and Paul. Outside, opposite the principal portal, is a sculptured Gothic column resting on four lions. Among the antiquities may be mentioned the remains of an amphitheatre, a theatre, etc.; also a column bearing the names of the twelve winds in Greek and Latin.

The chief object of interest, however, is the so-called \**Torre d'Orlando*, or tomb of Munatius Plancus, the contemporary of Augustus, and founder of Lyons (B. C. 43), situated on the summit of the promontory. We ascend from the Piazza to the Gothic church of S. Francesco, begun by Ferdinand II. in 1849, seriously damaged in 1860, and since completed; then turn to the l. through an open garden gate, and reach the Torre by a good winding road in 25 min. The tomb consists of a huge circular structure of travertine blocks, resembling that of Cæcilia Metella at Rome. Round the top runs a frieze with warlike emblems. On the N. side is the inscription: *L. Munatius L. f. L. n. L. pron. Plancus cos. cens. imp. iter. VII vir epulon. triumph. ex Raetis, aedem Saturni fecit de manibus, agros divisit in Italia Beneventi, in Gallia colonias deduxit Lugudunum et Rauricam*. A more magnificent site for such a monument cannot well be conceived. The \*\*view towards the N.W. embraces the coast as far as Mte. Circeo, to the W. the sea with the Ponza Islands, to the E. and S. the bay of Gaeta, Ischia, Procida, Capri, and the mountains by Misenum.

The road now turns into the plain of the *Garigliano*, the

*Liris* of the ancients (comp. p. 189), a river 85 M. in length, which falls into the Bay of Gaeta. To the l., before reaching the bridge, we observe a long series of arches of the ancient aqueduct; then nearer the road, by the post-house, remains of the theatre and amphitheatre of the venerable city of *Minturnae*, on the ruins of which, on the hill to the l., has sprung up the small town of *Traetto*. In the plain towards the *Liris* are situated the marshes where Marius once sought to elude the pursuit of the hirelings of Sulla. On the r. bank of the *Garigliano*, 27th Dec., 1503, Don Gonsalvo da Cordova fought the decisive battle with the French which placed Naples in his power. Pietro de' Medici, who, having been banished from Florence, had gone over to the French, endeavoured to escape to Gaeta in a boat with four field-pieces. The boat, however, sank, and all its crew were drowned. Pietro was buried at Monte Casino (p. 6).

The suspension-bridge over the *Garigliano* (9½ M. from *Formia*), constructed in 1832, is the oldest in Italy. Before it is reached the present road quits the *Via Appia*, which is distinctly traceable on the r. bank as far as *Mondragone*, near the *Sinuessa* of Horace (destroyed by the Saracens in the 10th cent.), where to his great joy he was met on his journey (Sat. I. 5, 39) by his friends Plotius, Varius, and Virgil. Horace then crossed the *Savo* (Savone) by the *Pons Campanus* and proceeded to Capua. The present road, however, turns to the l. towards the heights of *Sant' Agata* (change of horses, halt of ¼ hr.), a busy post-station, where it is crossed by a road leading from Sessa to Mondragone. Here become visible the volcanic peaks of the *Campagna Felice*, among which the lofty *Rocca Monfina* is only 6 M. distant, and may be easily visited from this point. On the way thither, ½ M. from Sant' Agata, on a volcanic eminence, lies *Sessa*, the ancient *Suessa Aurunca*, with interesting ruins of a bridge, amphitheatre, etc. Other relics are preserved in the ancient cathedral and the churches of S. Benedetto and S. Giovanni. In the principal street are memorial stones with inscriptions in honour of Charles V., above which is an old crucifix with a mosaic cross. From the hills of Sessa to Mondragone towards the S., extends *Monte Massico*, whose wines Horace and Virgil have immortalised. In the vicinity, towards the *Volturnus*, was the *Ager Falernus*, where excellent wine is still produced.

On the road from Sant' Agata to Sparanisi the village of *Cascano*, celebrated for the beauty of its women, is passed. The same reputation might indeed be fairly extended to the whole district around the Bay of Gaeta. About 3½ M. farther a path to the l. leads to *Teano* (see p. 7). The road then crosses the *Savone*, in the vicinity of the picturesque castle of *Francolisi*, and (1½ M.) reaches the railway-station of *Sparanisi* (see p. 7), whence Naples is reached by railway viâ Capua in about 2 hrs.

### 3. From Leghorn (*Rome*) to Naples (*by sea*).

**STEAMBOATS.** The communication along the W. coast of Italy is maintained by the vessels of the Italian *Società Peirano Danovaro e Comp.* and the French firms of *Valéry Frères et Co.* and *Marc Fraissinet Père et Fils*. Three Italian vessels, one of them only touching at Cività Vecchia, and three or four French steamers leave Leghorn for Naples weekly. The direct voyage occupies 26–28 hrs., that by Cività Vecchia about 10 hrs. more. The departure of the vessels is generally made known by placards at the hotels. Most of these vessels lie in the harbours for the purpose of loading and unloading during the day, and proceed on their way at night, so that much of the charm of the coast voyage is thus lost. When a French and an Italian vessel are advertised to start about the same hour, the competition generally enables the traveller to stipulate for about 20 per cent. reduction on the fare. Tickets should always be purchased by the traveller in person, and not through a commissionaire. Offices at Florence in the Piazza della Signoria; that of the Società Peirano in the Piazza S. Margherita, adjoining the Badia. At Rome the agent for Valéry is Rosati, Via Condotti 6; for Fraissinet, Sebasti, Piazza Nicosia 43; for Peirano, near the Ponte S. Angelo. Offices at Leghorn and Cività Vecchia near the harbour.

Fiare at Leghorn from the station to the quay 1 fr.; embarkation with luggage 1 fr., or if the steamer be in the outer harbour (porto nuovo) 1½ fr. (comp. *Baedeker's N. Italy*). From Rome to Cività Vecchia 3 trains daily in 2–3 hrs.; express fares 12 fr., 8 fr. 5 c., ordinary 8 fr. 95, 6 fr. 30, 4 fr. 50 c. One-horse carr. from the station to the quay 50, with luggage 75 c.; omnibus to the town 25 c.; for each box carried into the town 40, thence to the quay 25 c.; embarkation 50, box 50, travelling bag 25 c., according to tariff. Lower rates may be bargained for by a party of several persons.

On emerging from the harbour the steamer affords a beautiful retrospect of the town. Towards the W. rises the island of *Gorgona*. The vessel steers towards the S. and soon comes in sight of the island of *Capraja*, while the dark outlines of *Corsica* are visible in the distance. The Italian coast continues visible on the E., and to the N. E. rise the Apennines. The steamer next proceeds between the island of *Elba* with the *Porto Longone*, the islands of *Palmajola* and *Cerboli*, and the *Punta di Piombino*, a beautiful passage, affording a fine survey of the small rocky islets, as well as of the coast, with its numerous promontories crowned with lighthouses. Farther on is the island of *Pianosa*; more towards the S. *Giglio*, and the picturesquely shaped *Monte Argentario* rising abruptly from the sea. Then the islet of *Giannutri*.

The coast becomes flat, and *Cività Vecchia*, picturesquely situated at the foot of a hill, at length comes in sight.

To the S. of Cività Vecchia the coast of the ex-papal dominions is somewhat monotonous; a few hills excepted, spacious plains extend as far as the horizon. In clear weather the dome of St. Peter's at Rome is said to be visible. In the bay to the S. of *Capo Linaro* lies *S. Severa*, and beyond it *Palo* with its palace. At the influx of the Tiber, *Fiumicino* and *Ostia*; farther on *Porto d'Anzio*, in the background the Alban and Volscian mountains. The dreary aspect of the Pontine marshes is

relieved by the conspicuous *Monte Circello* or *Circeo* (p. 13), rising abruptly from the sea. To the S. W. the Ponza islands (p. 14), *Ponza* and *Zannone*.

The steamer now stands out to sea, leaving the coast with the bays of Terracina and Gaeta to the E. The first land which again becomes visible is the island of Ischia (p. 100) to the S. — Entrance into the gulf and arrival at Naples, see below and p. 22.

#### 4. Naples.

**Arrival. a. BY RAILWAY.** The station (*Stazione Centrale*), the arrangements of which are far from satisfactory, is situated at the S. E. end of the town (Pl. G. 3). The formalities of the municipal douane are speedily terminated on the declaration of the traveller that his luggage contains no comestibles liable to duty. *Hôtel omnibuses* 1½ fr.; public omnibus 20 c., each box 20 c. (not recommended). *Cabs* (those with two horses are nearest the entrance, those with one are farther distant), see p. 25. The *facchini* who bring the luggage to the cab are paid, according to tariff, 10 c. for a travelling-bag or hat-box, 20 c. for heavier articles; but a few soldi more are usually given.

A trick frequently practised here, and which of course in the sequel affects the traveller's pocket, deserves exposure. One of the commissionaires who haunt the station, and who are often well-dressed, mounts on the box of the traveller's cab, and on arriving at the hotel extorts money from the landlord on the representation that the traveller has selected the hotel by his advice. The best way to prevent this fraud, which is a kind of relic of the 'camorra', is to protest emphatically against any unauthorised person mounting the box, and to call in the aid of the police if necessary. Remonstrances at the hotel, after the money has been extorted, are unavailing. On arriving at the station the traveller should entirely disregard the representations and suggestions with which he is generally pestered. Let him drive at once to the hotel he has selected, and if it should happen to be full he will there ascertain without difficulty where good accommodation may be procured. He should also keep a watchful eye on his luggage, decline the services of officious bystanders, and beware of pickpockets. As tricks of the above description are too frequently practised at Naples, the traveller should be on his guard throughout the whole period of his stay. In case of necessity assistance may be obtained from the nearest policeman (*carabinieri*, blue coat with three-cornered hat; or the municipal *guardia di pubblica sicurezza*, dark uniform with military cap).

**b. BY STEAMBOAT.** The steamers lay to outside the Porto Grande. As soon as permission to disembark is granted, a small boat (1 fr. for each person with or without luggage; no attention should be paid to the absurdly extortionate demands usually made) conveys the passengers to the Dogana (Pl. 24; F. 5), where luggage is examined. This done, one of the 'facchini della dogana' places the luggage on the fiacre or other conveyance (40 c. for each box under 200 lbs., 10 c. for smaller articles).

**ARRIVAL BY LAND.** The drive from the station to a hotel on the Chiaia (p. 23) or at S. Lucia affords us an idea of the topography of the town (comp. the plan). Driving towards the harbour, the carriage soon turns to the r. into the cross-street *del Carmine* with the church of that name, where Contradin is interred, and enters the *Piazza del Mercato*. This is left to the r.; the carriage drives past the church *del Carmine*, crosses a small square, and by the *Porta del Carmine* reaches the harbour. A view is obtained here of the S. side of the bay, of M. Somma and Vesuvius, at the base of which lie



Portici, Resina, and Torre del Greco, so close together as almost to be united; beyond is the peninsula of Sorrento with the lofty Monte Santangelo, which separates the bay from that of Salerno to the S.; opposite the harbour lies the grotesquely shaped rocky island of Capri. Facing us extends the long line of buildings which border the harbour, bounded by the hill Posilipo and commanded by Fort S. Elmo. The carriage now proceeds along the *Strada Nuova*, on the gay and busy quay. Further on, diverging to the l. and passing round the Porto Piccolo or small-boat harbour, we reach the *Porto Grande*, enclosed by breakwaters. Adjacent, and separated from it by a *molo*, is the naval harbour, with the arsenal and Castel Nuovo. Thence to the r., through the broad *Strada del Molo*, bounded on the l. by the fort and on the r. by a number of theatres, booths, etc. The *Piazza del Municipio* (formerly *Largo del Castello*) is next traversed in its entire length. Adjoining it is the *Strada S. Carlo*, with the royal palace and garden in front of it, and farther on is the theatre of S. Carlo. The square in front of the latter is the focus of the traffic of the city: in a straight direction from it runs the *Strada della Chiaia*, and to the r. the *Toledo*, the principal street, recently named the *Strada Roma*. To the l. the large *Piazza del Plebiscito* (formerly *Largo del Palazzo Reale*) is entered; to the l. is the palace, to the r. the church of *S. Francesco di Paola* surmounted by a dome and approached by a semicircular portico; in front of it rise the equestrian statues of Charles III. and Ferdinand I. of Bourbon. Hence by the *Strada del Gigante*, below which to the l. is the arsenal, the quay is again reached (to the l. Hôtel de Rome). We next traverse the picturesque *Strada S. Lucia*, above which towers the rocky height of *Pizzofalcone*, leading to *Chiatamone* at the foot of Pizzofalcone, where to the l. the *Castello dell' Ovo* projects into the sea. Thence to the *Largo della Vittoria*, near which is the entrance to the *Villa Nazionale*, the principal promenade of Naples, extending a considerable distance along the coast. The street parallel to the promenade is the *Riviera di Chiaia*, generally known as the Chiaia, the continuation of which, the *Mergellina*, leads to the Posilipo and beyond it to Pozzuoli.

ARRIVAL BY SEA. The approach to Naples from the sea affords the advantage of at once revealing to the traveller the bay in all its beauty and grandeur. The scene on a fine summer day is one of unparalleled loveliness. Those, therefore, who have arrived by railway, which is the most convenient and least expensive conveyance from Rome, should not omit to make an excursion by boat, in order to see the bay to the best advantage, or in summer by one of the small steamers which ply between Naples and Ischia, Sorrento, and Capri.

"The strait, which is bounded by the low island of Procida;









on the r. and Capo Miseno on the l., is the channel by which the bay of Naples is entered in this direction, — the portal to what has been called a 'fragment of heaven to earth vouchsafed'. Capo Miseno is a rocky eminence, connected with the mainland by a long narrow isthmus; a grey, deserted tower of weird aspect crowns the summit. The white houses of Procida, with their flat roofs glittering in the sunshine, remind one of a troop of pilgrims toiling up the ascent."

The author of the work from which the above extract is made strongly recommends travellers to approach Naples by sea. The impression, as he justly observes, which is produced by a rapid transition by land from majestic Rome to squalid Naples is inevitably disappointing, whilst the traveller arriving from the sea is at once introduced to all the fascinating charms of the beautiful bay.

**Hotels.** Those patronised by strangers are chiefly situated in the Riviera di Chiaia, facing the sea and extending as far as S. Lucia. Naples is disagreeably noisy at night. The quietest situation is between S. Lucia and the beginning of the Chiaia. On the latter the rattling of carriages and the braying of donkeys hardly ever ceases, while at S. Lucia the otherwise not uninteresting merry-makings of the lower classes are often fatal to repose. Hotel charges are highest in spring, before and after Easter, when the influx of visitors is at its height. Families visiting the city at this season will do well to secure rooms by letter, some time before their arrival. In summer the principal hotels are comparatively empty, and therefore cheaper.

\*WASHINGTON (Pl. a), with garden towards the sea, adjoining the Castel dell'Ovo, recently erected on the site of a royal Casino. \*VITTORIA (Pl. b), d'AMERIQUE (Pl. c), \*DE NAPLES (Pl. d), all well situated in the Largo della Vittoria, opposite the Villa. \*UNITED STATES (Pl. e), Chiatamone 7, with fine view. Adjoining it, \*HÔTEL DES ÉTRANGERS (Pl. f), Chiatamone 9. \*DELLE CROCELLE (Pl. g), Chiatamone 32, view from the upper rooms only. On the Chiaia, opposite the Villa, with a view of the latter and of the sea, \*GRAN BRETAGNA (Pl. h), No. 276, and d'ANGLETERRE (Pl. i) 271, \*DU LOUVRE (Pl. k) 253, and DE LA VILLE (Pl. l) 127, the last somewhat remote (pension 8—10 fr.). These are hotels of the highest class, comfortably fitted up, and with correspondingly high charges: R. 4—6 fr., table d'hôte 4—5 fr., etc. HÔTEL TRAMONTANO, Corso Vitt. Emanuele (p. 82), in an elevated and healthy situation, with fine view. — The following hotels at S. Lucia are less fashionably situated: HÔTEL DE ROME (Pl. m), close to the sea, R. 4, D. 5 fr.; \*HÔTEL DE RUSSIE (Pl. n), comfortable, R. 3—4, A. 1, D. 4½ fr., L. 80 c. — In all these hotels visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is raised. — The hotels of the second class, situated in the interior of the town, are chiefly frequented by men of business. Of these may be mentioned: \*HÔTEL DE GENEVE (Pl. o), in the Strada Medina, R. 3, D. 1½, D. 4 fr.; HÔTEL CENTRAL (Pl. p), a similar house; HÔTEL CAVOUR, Strada Fontana Medina 54, well spoken of; \*HÔTEL MILANO (Pl. q), near the harbour; HÔTEL MONTPELLIER (Pl. r), Strada Roma, entr. in the Str. Nardones; EUROPA, Strada Nardones 118; SPERANZELLA, in the street of that name, near the Toledo; NAZIONALE, Piazza Medina 5; HÔTEL DU GLOBE, near the Fontana Medina; BELLA VENEZIA, Vico S. Anna di Palazzo; ALBERGO DEI FIORI, Largo Fiorentini.

**Hotels Garnis.** For a stay of some duration the traveller will find the accommodation at a private hotel or pension less expensive, and in some respects more comfortable. Charges vary with the season, attaining their culminating point on unusual occasions, such as an eruption of Mt. Vesuvius, which invariably attracts crowds of visitors. The rooms are generally large and fitted up for two persons: with one bed 2½—4. with

two beds 4—6 fr. per diem. The number of days for which the room is engaged should be expressly stated, otherwise the visitor may be required to leave unexpectedly. With respect to charges (e. g.: A.  $\frac{1}{2}$  fr., L. 30 c. per diem) a distinct understanding beforehand is the only means of preventing excessive extortion. Breakfast may usually be obtained in the house, but better at a café. A few of these establishments are enumerated here. In the Chiaia: No. 61, *Pension Anglaise* (7—10 fr.); then Nos. 114 and 118; No. 211, *Anglo-American*; No. 36, *Pension Suez*. Also Nos. 84, 144, 155, 257, and 263. Near the Riviera di Chiaia, Mme. *Stanford*, Vico Carminello a Chiaia 49; *Balboni*, Strada Bisignano 2, pension 8—10 fr.; *Pension de l'Europe*, Str. S. Teresa a Chiaia 10. Farther on, in the Mergellina, *Villa Barbiana*, 23; *Hôtel d'Italia*, Piazza del Municipio 81. — In S. Lucia (inferior to those on the Chiaia): No. 71, *Bellevue*; 31 and 28, *New York*, formerly the well known Casa Combi, with different proprietors on the different floors. Then, Chiatamone 23, *Pension Allemagna*. All these afford a view of the sea and Vesuvius or Capri.

For a longer residence suites of apartments in the town, or for the summer months in one of the surrounding villas, may be engaged through a house-agent. They are frequently advertised by means of bills posted at the corners of the streets. Most of the houses in the Chiaia have a S. aspect and enjoy the pure sea-air. The climate in summer as well as winter is more equable than that of Rome or Florence. February and March are generally very changeable. Invalids should consult an experienced medical man as to the period of their visit and the situation of their apartments. — S. Lucia is exposed in winter to the N.E. and E. winds. The air is often poisoned by the drains which flow into the sea here; the lower apartments should therefore be avoided.

The water at Naples is bad, and if drunk without being iced is apt to cause diarrhoea. Change of air (an excursion of 1—2 days) and ice are the most effectual remedies for this malady.

**Restaurants** (*Trattorie*) very numerous. Italian cuisine. Dinners usually à la carte; three dishes with fruit and wine 2—3½ fr.; iced water (*acqua gelata*) 5 c.; good table-wine per bottle (*caraffa*) 50 c.; bread, generally indifferent, 15 c. (*pane francese* of finer and better flour); gratuity 1 soldo for each franc of the bill. Smoking universal; ladies, however, may visit the better of these establishments. Most of them are situated in the Toledo (now Str. Roma), on the first-floor, entrance generally from a side-street. On the W. side: *Gran Caffè del Pal. Reale*, D. at 5 o'clock, a handsome and expensive establishment; *Restaurant du Café de l'Europe*, above the café of that name, at the corner of the Strada di Chiaia and the Toledo, dear; *Du Nord* in the next street, Nardones 118, spacious rooms, D. 3—5 fr.; *Restaurant de Naples*, Toledo 236, entrance in the Str. Sergente; *Restaurant du Louvre*, entrance Vico Tre Re 60; *Trattoria Centrale*, Toledo 289, also a 'birraria'. — On the E. side of the Toledo: *Antica Trattoria dei Giardini di Torino*, entrance Vico Campano 70, moderate. Then No. 198 (entrance S. Brigida 2), *Villa di Napoli*, an old-established trattoria, visited by strangers as well as Neapolitans. *Ercole*, Toledo 143; *Villa di Torino*, Vico Fico a S. Brigida near the Questura, viands good, rooms indifferent, one of the oldest trattorie in Naples, formerly the chief resort of strangers. *Hastler's German Restaurant*, Vico Baglivo Uries 38 (to the N. of S. Giacomo, between the Toledo and the Piazza del Municipio), moderate. *Zepf-Weber*, (also a café), Str. del Molo 2. *Armonia*, Str. di Chiaia 134. *Trattoria di Gennaro*, Str. Vittoria a Chiaia. The *maccheroni* of Naples is celebrated, but generally hard, and should therefore be ordered 'ben cotti'. It is usually flavoured with *pomi d'oro* (tomatas), of which the Neapolitans are very fond. Sea-fish and *raguista*, a kind of lobster, excellent. Shell-fish-soup (*zuppa di vongole*), a good but indigestible dish. Oysters (*ostriehe*) are sold at the most reasonable prices at S. Lucia; the best are from the Lago Fusaro, 1—1½ fr. per dozen. — Good fish may also be procured at the *Trattorie di Campagna*, by the Posilipo, close to the sea; e. g. the *Trattoria della Schiava*, *Trattoria del Figlio di Pietro*, in the Mergellina; then the *Antica Trattoria dello Scoglio di Frisio*, much fre-

quented, especially on summer evenings (high charges); above it the *Trattoria al Pergolato dello Scoglio di Frisio*. Boats are generally in waiting for the return-journey: to the Villa 1½, to the town 2—3 fr.; cab 1 fr. (bargain necessary).

**Wine.** The wine of the environs is generally excellent, 50—60 c. per bottle (una caraffa), such as Gragnano, Vino di Procida, del Monte, di Posilipo (sweet), and Falerno, whereas Marsala, Capri, and Lacrima Christi are generally adulterated. Wine-stores: Str. Pace 9; Str. di Chiaia 136, 146; Vico Concezione a Toledo 42.

**Cafés.** Smoking allowed everywhere. At the larger cafés a déjeuner à la fourchette is more expeditious than at the trattorie. On summer evenings the cafés are crowded with ice-eaters; in the morning *granita* only. The average charges are: cup of 'caffè nero' 15—20 c., 'caffè bianco' or 'caffè latte' 40, 'granita di caffè', or frozen coffee (refreshing in hot weather) 40, chocolate 80, bread or cake 15—50 c., 2 fried eggs (due uova al piatto) 40—60 c.; steak or cutlet 1 fr. to 1 fr. 20 c. The list of ices sometimes contains a great variety: granita 40—50 c., gelato 60 c. and upwards; half-portions of the former may be obtained. Gratuity 10 c. or more. The *Gran Café del Palazzo Reale*, in the Piazza del Plebiscito, opposite the palace, is the best and most frequented. Adjacent, in the Str. di Chiaia, 'Europa', with restaurant. *Benvenuto*, Str. di Chiaia 140, excellent ices. 'Café dell'Italia Meridionale', Str. di Chiaia 84, moderate. *Gran Café d'Italia*, Str. Toledo 316, opposite S. Giacomo, and in the Villa. *Testa d'Oro*, 344, and *de Angelis*, 70, both Str. Toledo. *Gran Café Maffei*, Str. Principessa Margherita a Marina. *Commercio*, by the Fontana Medina. — Concerts in the evening at the Villa (*Café Nazionale*) and the *Café du Grand Pavillon*, on which occasions the charges for refreshments are slightly raised. Visitors to the museum will find a convenient café opposite to it, at the corner of the Piazza Cavour. — **Beer** generally dear and bad. The best at the 'Birreria', Toledo 289 (35 c. per glass). Munich beer at *Häsel's German Restaurant* (see above). At other places the slightly effervescing beer of the country (50 c. per bottle) is usually drunk. — **Confectioners:** *Cafisch*, Toledo 255; *d'Albero*, Toledo 218; *Ferroni*, S. Brigida 3. *Boulangerie Française*, Largo S. Ferdinando 51.

**Money Changers**, employed by the bank for public convenience, are stationed at several of the most frequented parts of the streets. Small notes (5—10 fr.) may be exchanged here for copper, either gratuitously, or at a charge of 1 c. per 5 fr.; the change should of course be counted. The traveller should always be well provided with small coin as well as the smallest notes of the country. Comp. Introd., 1.

**Bankers.** *Iggulden and Son*, at the entrance of the Villa Nazionale. *W. J. Turner et Comp.*, S. Lucia 64. *A. Levy et Comp.*, Toledo, Palazzo Cavalcante. *Meuricoffre et Comp.*, Piazza del Municipio 52. *Sorillo*, Str. Montoliveto 37. Bills of exchange must be stamped on presentation for payment with a 'bollo straordinario.'

**Consulates.** *American* (M. Duncan), Via della Pace 15; *Belgian*, Str. Donn, Albina 56; *British* (M. Calvert), Vico Colascione a Monte di Dio; *Danish and Swedish*, Str. Piliero 16; *French* (Limperani), Via Poerio 34; *German*, Str. Guanti nuovi 69; *Russian*, Via Carlo Poerio 34; *Spanish*, Str. Pace 24; *Swiss*, Piazza del Municipio 52.

**Carriages.** The distances in Naples are so great, carriage-fares are so moderate, and walking in the hot season is so fatiguing, that most travellers will prefer driving to walking. A private two-horse carriage for excursions costs 20—25 fr. per day; in the town 15 fr. and gratuity. They are to be hired at the hotels, at S. Lucia 31, etc. The ordinary cabs are of course the cheapest conveyances.

a. **WITHIN THE CITY**, the limits of which are as follows: Along the Chiaia as far as the beginning of the Mergellina, and as far as Virgil's Tomb at the entrance to the grotto of Posilipo; towards the N. W., San Gennaro dei Poveri (catacombs), and the Tondo di Capodimonte with the stairs; then S. Efreimo Vecchio, the Albergo dei Poveri in the Strada Foria, and by the sea the Ponte della Maddalena which crosses the Sebeto.

An acquaintance with these boundaries will often enable the traveller to avoid disputes.

*With one horse* ('carrozzella', hardly accommodating more than one person comfortably):

	By day	Midnight to sunrise
Per drive . . . . .	— 60 c.	1 fr. —
By time (generally disadvantageous), first hour . . . . .	1 fr. 40 c.	2 fr. —
Each additional $\frac{1}{2}$ hr. . . . .	— 50 c.	— 70 c.
<i>With two horses</i> : per drive . . . . .	1 fr. 20 c.	2 fr. —
First hour . . . . .	2 fr. —	3 fr. —
Each additional $\frac{1}{2}$ hr. . . . .	— 70 c.	1 fr. —

Each box from the station to the town 30 c., smaller articles free. In order to avoid imposition, the best course is to pay the exact fare, and not a single soldo more. Those who are disposed to pay liberally are sure to be victimised. In case of altercations, application should be made to the nearest policeman, or at the office of the *Corso Pubblico* on the first floor of the Municipio.

**b. OUTSIDE THE CITY: —**

	One-horse	Two-horse
<i>Villaggio di Posilipo</i> . . . . .	1. 50	2. 25
<i>Villaggio di Fuorigrotta</i> . . . . .	1. 20	1. 75
<i>Bagnoli and Lago d'Agnano</i> . . . . .	2. —	3. —
<i>Vomero, Antignano, Arenella, Villaggio di Capodimonte</i> . . . . .	1. 50	2. 25
<i>Portici</i> . . . . .	1. 75	2. 50
<i>Resina</i> . . . . .	2. —	3. —
<i>Torre del Greco</i> . . . . .	2. 50	3. 75
<i>Barra</i> . . . . .	1. 75	2. 50

These are the fares from the stands nearest to the respective points. Unless a special bargain be made, the fares from other stands are 60 c. to 1 fr. 20 c. in excess of the above. For longer excursions, an agreement should be made with the driver beforehand. On being informed of the distance and duration of the drive, he generally makes an extravagant demand. In answer, the hirer offers what he considers a fair sum, and if the driver remonstrates, quietly withdraws. This course seldom fails to prove satisfactory. On Sundays and holidays the fares are somewhat higher.

**Omnibuses** afford a convenient opportunity, especially to a single traveller, of visiting the Museum, and of making short excursions in the environs. Principal lines: **A.** From the *PIAZZA DEL PLEBISCITO* by the Palazzo Reale (Pl. E, 6; fare 15 c., after dusk 20 c.): — 1. Every 10 min. by the Toledo to the Museum (Pl. E, 3), and past it to the Albergo dei Poveri in the Strada Foria (Pl. J, G, 1, 2). 2. By the Strada di Chiaia (Pl. D, E, 6), to the Riviera di Chiaia and along the latter to the Mergellina (Pl. A, 7). 3. By the Toledo, diverging by S. Pietro Majella (Pl. 69; E, 4) to the Porta Capuana (Pl. J, G, 3). — **B.** From the *LARGO VITTORIA* by the Villa Reale (Pl. D, 6) every 20 min. (fare 15 c. or 20 c.), by the Strada di Chiaia and Toledo to the Museum (Pl. E, 3). — **C.** From the *PIAZZA DEL MUNICIPIO* (Pl. E, 5) every  $\frac{1}{2}$  hr.: — 1. To the station (Pl. G, 3; fare 20 c.). 2. To Portici by Ponte della Maddalena (Pl. H, I, 4) and S. Giovanni to the Palace (fare 40 c.). In the evening, and on the less frequented routes, the time of starting sometimes depends on the number of passengers who present themselves.

**Boats.** Charges vary according to circumstances. A boat with 4 rowers about 15 fr. per diem. Excursion to Portici with 2 rowers 5 fr. A row in the harbour 1— $1\frac{1}{2}$  fr. for the first, 1 fr. for each additional hour. A previous agreement should invariably be made. Boats to the larger steamers, see p. 21. The charges for conveying passengers to and from the smaller steamboats which ply in the bay only (to Sorrento, Ischia, etc.) is 6 soldi.

**Commissionaires** charge 6 fr. a day, or for a single walk 1 fr.; but travellers who intend making purchases had better dispense with their services. Some of the best guides are Swiss and Germans. *Johann Huber, Zum Stein, Staub*, and others organise excursions in the environs. Thus Huber generally escorts a party weekly to Amalfi, Ravello, and Pæstum,

the excursion lasting from Monday morning to Tuesday evening, and the charge, including quarters for the night, being 50 fr. for each person. Trustworthy information may be obtained at Detken's book-shop (see below).

**Baths.** Warm 1 fr. 10 c., gratuity 10 c., subscription-prices lower: Strada della Pace, near Chiatamone; by the Hôtel de Rome at S. Lucia; Vico Belle Donne a Chiaia 12; Calata S. Marco a Fontana Medina 6. — *Sea-Bathing* in summer. The most frequented place is beyond the Villa Reale, but as the drains of the town empty themselves in the vicinity, the water is not always clean. A better place is at the Posillipo near the Villa Monplaisir, immediately beyond the precincts of the city. Large cabinet (preferable) 1 fr. with towels, small cabinet 50 c.; fee 5 c. — On entering the water, bathers should take care to observe the number of their cabinet, and to avoid touching the stakes which are encrusted with very sharp shells. — The baths by S. Lucia and the Marinella cannot be recommended to strangers. — *Lieux d'Aisance*, 10 c., in the Villa, by the egress towards the sea; also in the Str. Chiaia, on the first landing of the stair to Pizzofalcone.

**Physicians.** *Dr. Barringer*, Str. Vittoria 41; *Dr. Dempster*, Riv. di Chiaia; *Dr. Schvæn*, professor of anatomy at the university, Palazzo Montemiletto, Corso Vitt. Emanuele 152, hours of consultation 9—10 and 2—3; *Dr. Obenaus*, physician of the German hospital, Palazzo Cassano, Str. Monte di Dio 14 a Pizzofalcone; *Dr. Stamm*, Riv. di Chiaia 118; *Dr. Arnoldo Cav. Cantani*, director of the Clinica Medica at the university, Palazzo Tarsia; *Dr. Fienga*, Via lungo Avvocata a Piazza Dante (hours of consultation 7—10 and 4—6); *Dr. C. Vittorelli*, Str. Taverna Penta 10 a Toledo (1—2); *Dr. Wyatt*, S. Caterina a Chiaia, Pal. Calabritta.

**Chemists.** *English*, Riv. di Chiaia 258. *German*, Largo S. Francesco di Paola, adjoining the Piazza del Plebiscito. *Drug-dealers*, Fratelli Herrmann, Piazza del Municipio.

**Booksellers.** *Detken & Rocholl*, Piazza del Plebiscito; circulating library, newspapers, etc. *Hæpli*, Via Roma 224; *Margheri*, ib. 140. *Dorant*, English reading-room, Riviera di Chiaia 267. *Pellerano*, Riv. di Chiaia 60. *French*, *Dufresne*, Strada Medina 61. *Italian*, *Dura*, Str. di Chiaia 10. — *Lithographer*, *Richter*, Colonnade of S. Francesco di Paola.

**Teachers of languages.** Addresses may be obtained at the booksellers'.

Gloves, coral, tortoise-shell, and lava ornaments may be mentioned as specialties of Naples. Bargaining is absolutely necessary in order to prevent extortion. Those who know something of the language will of course buy to the best advantage.

**ANTIQUE BRONZES**, copies, largely manufactured by *Masulli*, dépôt Piazza de' Martiri 64, whence the purchaser may desire them to be forwarded direct to his own country (Narcissus 130—180 fr.)

**ANTIQUITIES.** *Barone*, Str. Trinità Maggiore 6, first floor, nearly opposite S. Chiara.

**CORAL AND LAVA.** *Achille Squadrilli*, Str. Pace 7, in the Palazzo Nunziante, first floor, entrance by the court; pretty brooches in lava 2½, earrings 10, bracelets 2½ fr. and upwards; fixed prices, but 5 per cent discount allowed. *Casatta*, Piazza dei Martiri 7. *Bollen*, Piazza de' Martiri 58; *Palchetti*, Calata S. Caterina a Chiaia 32, 33; *Stella*, Str. Pace 9. Defective articles may be purchased of *Stef. Esposito*, S. Lucia 65.

**GLOVES.** *Bossi*, Toledo 179; *Cremonesi*, Largo S. Domenico 17 and S. Ferdinando 50; *Boudillon*, Chiaia 198; *Sangiovanni*, Str. S. Pietro a Maiella 20; *Montagna*, Toledo 294; *Cuosta*, Str. di Chiaia 56 and 137; *Magliola*, Toledo 129.

**HATTER**, *Mammolino*, Toledo 258.

**OPTICIAN**, *Heinemann*, Toledo 212.

**PERFUMERY.** *Zempt*, Str. S. Caterina a Chiaia 33; *Bellet & Co.*, Toledo 180; *Genevois et fils*, Vico Salata all' Olivella 30.

**PHOTOGRAPHS** are sold at the book-shops, and also by *Rive*, Str. Chiatamone 36, and *Salita S. Filippo alla Riviera* 31; *Sommer*, Calata S.



Caterina a Chiaia 5, where views of every part of Italy may be purchased; *Grillet*, Chiatamone 6.

SHOEMAKERS. *Finoaga*, Strada Alobardini 53, 54; *Burrington*, Piazza de' Martiri 57; *De Notaris*, Strada Chiaia 189; *Chaussures de Paris*, Toledo 256.

TAILORS. *Lennon* (English), Str. S. Caterina a Chiaia 2; *Kieper*, Str. Montoliveto 61 (nearly opposite the post-office); *Devallier*, Str. di Chiaia 232.

TORTOISE SHELL, at the small shops in the Palazzo Municipio.

UMBRELLAS AND FANS, *Gilardini*, Toledo 335, 336.

VASES AND TERRACOTTAS, *Etruscan*, copies sold by *Giustiniani*, 10—16 and 20 Str. del Gigante; *Colonese*, Strada Marinella 21.

WATCHES. *Outwenger*, Str. S. Caterina a Chiaia 66 (opposite the Cappella Vecchia); *Eberhard*, Str. di Chiaia 207.

**Theatres.** The performances generally begin about 8 and last till nearly midnight. \**S. Carlo* (p. 41), one of the largest theatres in Europe, and celebrated in the annals of Italian music, contains six tiers of boxes, 32 in each. Operas and ballet only. Parterre (pit) 4 fr. 50 c. (arm-chair 8 fr.); boxes, 1st tier (parterre) 40 fr., 2nd tier 50 fr., 3rd 32 fr., the others at lower prices. — *Mercadante* (or *Fondo*), in the Str. del Molo, dramas and comedies, and in summer operas. Pit 2 fr. (arm-chair 4 fr.); boxes, 1st tier 15 fr., 2nd tier 20 fr., etc. — *Fiorentini*, in the street of that name. Dramas. Pit 1 fr. 50; boxes, 1st tier 11 fr. 75 c., 2nd tier 12 fr. 75 c., etc. — *Teatro Nuovo*, Strada Nuova. Comic operas. Pit 1 fr.; boxes 7 fr., 8 fr. 50 c., etc. — *Fenice Goldoni*, *Giardino d'Inverno*, at the entrance of the Villa Reale; operas, ballet, etc. — *San Carlino*, Piazza del Municipio, where the visitor may become acquainted with 'Pulcinella', the 'Punch and Judy' of the Neapolitans, to whom the spectacle is an unfailing source of amusement. These performances (twice daily) are said to derive their origin from the ancient Æscan comedy of Atella. Those who have some knowledge of the Neapolitan dialect will find them not beneath their notice. Pit 85 c.; boxes 6 fr. 40 c. — *Teatro Partenope*, similar to the last, Piazza Cavour.

**Post and Telegraph-Office** in the Palazzo Gravina (Pl. 23, E, 4), Strada Montoliveto. Branch offices in the Largo S. Caterina a Chiaia, the railway station, and S. Carlo all' Arena, Str. Foria, 77. Letters should be posted at the branch-offices 2 hrs., and at the general post-office 1 hr. before the departure of the mail-train. The office for the diligences to Gaeta and Terracina (R. 2), Avezzano (R. 16), Termoli (R. 11), Reggio in Calabria (R. 20), and Potenza (R. 17) is at the general post-office, or the counting-houses of the neighbouring goods-agents. The chief telegraph office on the first floor of the Palazzo Gravina, is open day and night; branch offices Str. S. Teresa a Chiaia 6, Vico Concezione a Toledo 16, and Str. Foria 108. — Postage and charge for telegrams, see *Introd.* xii.

**Railways.** The *Central Station* is in the Strada fuori Porta Nolana, at the S. E. end of the town (Pl. G, 3). To Rome, see R. 1; to *Capua*, p. 8; to *Nola* and *Livorno*, R. 13; to *Benevento* and *Foggia*, RR. 11, 12; to *Portici*, *Torre del Greco*, *Torre Annunziata*, *Pompeii*, R. 8; to *Castellamare*, R. 9; to *Eboli* and *Salerno*, RR. 10, 17.

**Steamboats.** Most of the offices are situated on the quay, Str. Piliero. Fares including provisions: Civit  Vecchia, 1st cl. 54, 2nd cl. 41 fr.; Leghorn 92½ or 62½ fr.; Genoa 125 or 85 fr.; Marseilles 181 or 128 fr.; Messina or Palermo 38½ or 22½ fr. (the last-named fare is exclusive of provisions, breakfast 2, dinner 4 fr. extra). The *Vapori Postali Italiani* of *Peirano Danovaro & Co.*, Str. Piliero 33, start three times weekly at 2 p. m. for Leghorn and Genoa (touching once a week at Civit  Vecchia, R. 3); voyage to Civit  Vecchia 13—14 hrs., to Leghorn 28, Genoa 54 hrs., including stoppages; once weekly to Messina, Catania, and thence to Corfu, Brindisi, and Ancona, touching at the principal harbours on the coast (comp. R. 19). — Vessels of the French company *Valery Fr res et Cie.*, Piliero 1, and of *Marc Fraissinet P re et Fils*, Piliero 3, start twice weekly for Civit  Vecchia, Leghorn, Genoa, and Marseilles. These companies convey passengers for ¼th or even ½rd less (according to previous bargain) than

the fares above mentioned, but the voyages are tedious and the service unpunctual, as the vessels are employed chiefly for goods traffic (comp. p. 20). — *Vapori Siciliani*, Comp. Florio (chief office at Palermo), Str. Piliero 5, five times weekly to Palermo direct, and thrice weekly to Messina corresponding once weekly with a steamer for Malta. — *Vapori Italiani*, Comp. Rubattino & Co., Str. Piliero 15, once weekly to Cagliari in 30 hrs.; three times monthly to Alexandria. — (The vessels of the *Messageries Maritimes de France* do not now ply to Naples, but merely touch there when on their way to Athens and Constantinople, or to Alexandria and Syria. — During the prevalence of cholera many of the steamers cease to ply. — Embarcation of each passenger 1 fr. incl. luggage, comp. p. 21.

**Street Traffic.** The stranger is beset and importuned in the principal streets by numbers of hawkers, who of course practise gross imposition on those who are unacquainted with the prices. As a rule one-third of the sum demanded should be offered, and all discussion avoided.

**Newspapers**, 5. c. per number, rarely contain much foreign intelligence, but may be perused with advantage by those who desire to become better acquainted with the language and customs of the country. The evening '*Il Piccolo*' and the popular '*Il Pungolo*' have a very extensive circulation (il pungolo = a goad for driving cattle; 'è uscì 'l pung' = è uscito il Pungolo, is a call which resounds everywhere about 9 p. m.). In the morning appear the *Roma*, the *Giornale di Napoli*, and many others of less importance.

**Shoe-blacks**, whose knocking is intended to attract passers-by, 5 c.

**Matches.** A box of vestas (*cerini*, 10, or two boxes 15 c.) is a desirable acquisition, as matches are never provided at the hotels.

**Vendors of iced water** (*acquaiuoli*) carry on a very brisk traffic in summer. They are usually provided with two large tubs filled with snow, in which the water is cooled, and a supply of lemons, etc. Iced water 2 c. per glass; with lemon, amarena, or anisette 5 c.; with lemon, syrup, and anisette 10 c. — There are also several mineral springs in the town, containing sulphur, iron, and carbonic acid gas; the best known is at S. Lucia. Women and girls offer a draught to passers-by (5 c.). The water has a slightly medicinal effect, and the smell is disagreeable.

**National and Religious Festivals.** These are inseparably connected with each other, and, though inferior in magnificence to the church-festivals of Rome, exhibit the most joyous and animated phase of Neapolitan life. The principal pilgrimages take place in summer. The carriages are decked with wreaths and banners; tambourines and lungs are plied most lustily; the horses, especially in the Chiaia, are driven at a furious pace. The political changes of late have deprived many of these festivals of their former significance, but the more important are still extremely interesting.

The FESTIVAL OF THE VERGINE DI PIEDIGROTTA, celebrated at a small church at the Posilipo, near the entrance of the grotto, was formerly the greatest of all, and is said to have been instituted by Charles III. in 1745 to commemorate the victory he gained over the Austrians at Velletri in 1744. On 8th Sept. a great review took place; the court drove to the church amid the acclamations of the people, to celebrate the religious part of the ceremony, and the rest of the day was spent in dancing and merriment. — A more interesting sight is now presented by the pilgrimages at Easter to the shrine of the MADONNA DI MONTE VERGINE near *Avellino* (p. 179), which are prolonged for three days, when the surrounding population, assembled from all quarters in carriages and on foot, tricked out in all the magnificence they can command. The Neapolitans then return to the town by Nola in a gay procession which vies with those of the Bacchanalians of old. On the following day they proceed to celebrate the festival of the Madonna dell' Arco, 6 M. from Naples, at the foot of Monte Somma, from which they again return in procession in the most exuberant spirits. — On Ascension Day the festival of the Madonna of the baths of SCARFATI takes place near Pompeii. — On 15th Aug., is celebrated the festival of CAPODIMONTE. — Other festivities are celebrated at CHRISTMAS, when the bagpipers (*zam-*

*bognari*) of the Abruzzi perform their sweetest strains before the images of the Virgin, and when mangers (*presepi*) in the churches form the principal feature in tableaux of the Holy Family. At Easter, on Ascension-day, on the festivals of Corpus Christi (*Fête de Dieu*), St. Antony, when the cattle are blessed, and especially of S. Januarius in May, September, and December, the ceremonies partake more of an ecclesiastic nature.

The FESTIVAL OF THE CONSTITUTION (*la Festa dello Statuto*), of more recent origin, is celebrated throughout Italy on the first Sunday of June. In the forenoon military parade; the garrison consisting of the élite troops (3 grenadier regiments, 1 bataillon of bersaglieri, marines, carabinieri, and several squadrons of 'guides' and artillery) are drawn up in the Piazza del Plebiscito, and the National Guard along the Toledo as far as S. Carlo all' Arena. In front of S. Francesco mass is celebrated, accompanied by the thunder of the guns from the vessels of war and the harbour-batteries. Concerts are given at different places in the evening, and fireworks are displayed, especially at the Villa. The Garibaldi hymn invariably elicits the wildest applause.

The *Tombola*, which is previously announced by placards, attracts a large concourse of spectators.

**English Church** in the Str. S. Pasquale, at the back of the Str. di Chiaia, on the site presented to the English residents by Garibaldi when dictator in 1860; Service on Sundays at 11 a. m. and 3 p. m. — *Presbyterian Church* (Chiesa Scozzese) S. Cappella Vecchia; Service on Sundays at 11 a. m. and 3. 30 p. m., on Wednesdays at 7. 30 p. m. — *Italian Service of the Waldensian Church*, Monte Calvario, also on Sunday evenings in the Scotch church. — *French and German Protestant Church*, Str. Carlo Poerio, Piazza dei Martiri.

**Principal Attractions.** *Museums*: \*Museo Nazionale (p. 62) daily 9—3 o'clock, admission 1 fr., Sundays and Thursdays gratis; museum and church of S. Martino (p. 82), with view, 9—5, admission 1 fr. — \**Catacombs* (p. 46) daily, admission 1 fr. — *Palaces*: Reale (p. 40), Capodimonte (p. 47), Fondi (p. 50), Santangelo (p. 56), Castel Nuovo (p. 42). — *Churches*: \*Cathedral, best seen about noon (p. 58), \*Sta. Chiara (p. 51), \*S. Domenico 7—11 a. m. (p. 52), \*S. Anna de' Lombardi (p. 51); L'Incoronata, early in the morning (p. 49), \*cloisters of S. Severino (p. 55); S. Giovanni (p. 57); S. Maria del Carmine (p. 44); S. Lorenzo (p. 61), S. Paolo Maggiore (p. 60). — *Views*: \*Camaldoli (p. 84), \*Sant' Elmo (p. 83), \*Strada Nuova di Posilipo (p. 77); \*Villa Nazionale, in the evening (p. 76).

**Excursions.** In what manner and at what season the environs of Naples should be explored depends greatly on the inclination and the resources of the traveller himself. Most of the excursions may be made from Naples in one day, but it need hardly be said that both time and money may often be economised by making a judicious selection of quarters for the night in the neighbourhood in order to avoid returning to Naples every evening. The inns in the environs are of course inferior to those at Naples, but are tolerable in warm weather when fires and other comforts are not required. The enterprising traveller about to explore the surrounding scenery is recommended to give up his rooms at his hotel, where however he should leave all superfluous luggage, and thus to start on his tour unfettered. The excursions to Caserta and Capua (pp. 8, 9 and follg.) are most conveniently made from Naples. A visit to the islands of Capri, Procida, and Ischia should not be undertaken in winter unless the weather be calm and settled.

*Naples*, the most populous city in Italy (415,549 inhab.†),

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† According to the census of 1871 the population was 448,335 souls. The official statistics are not framed on a topographical, but on a political and administrative basis. The populations given in the Handbook are (unless the contrary be stated) those of the respective 'communes', i. e. of the towns with the suburbs and villages around them. — The province of Naples, 4200 sq. M. in area, contained in 1871 a population of 907,752, or, exclusive of the city, about 1000 person per English square mile.

occupies one of the most beautiful situations in the world. The magnificent bay has from the most ancient times been the object of enthusiastic admiration, and it is annually visited by thousands of strangers in quest of enjoyment or health. In historical interest this part of the Italian peninsula is singularly deficient. Nature, it would appear, has so bountifully lavished her gifts on this favoured spot, that the energy and strength of the most powerful nations have invariably succumbed to its alluring influence. Greeks, Oscans, Romans, Goths, Byzantines, Normans, Germans, and Spaniards have in succession been masters of the place; yet it has never attained even a transient reputation in the annals of politics, art, or literature. Those who have recognised in Florence the focus of the Italian Renaissance, in Rome the metropolis of a bygone age, in Venice and Genoa, and even in Pisa and Siena, the splendour of mediæval republics, cannot but experience a feeling of disappointment on beholding Naples. The dearth of handsome buildings and indigenous works of art creates a void, for which Herculaneum and Pompeii with their matchless treasures of antiquity alone in some measure compensate. The domestic architecture of Naples, the narrow, dingy streets, the high and narrow houses, with balconies in front of every window, and with their flat roofs, are far from attractive. The never-ceasing noise, the interminable clatter of wheels at all hours of the day and night, the cracking of whips, braying of donkeys, and shrill shouting of hawkers render Naples a most distasteful place, especially to those whose stay is limited. To these annoyances are added the insolent importunities of drivers, guides, street-vendors, beggars, etc., who often combine the most cringing manners with the grossest attempts at extortion. In justice, however, be it said, that of late years there has been some slight improvement in these matters.

With respect to the duration of the visitor's stay it is difficult to offer a suggestion; the taste and inclination of the individual must here more than almost anywhere else decide the question. Suffice it to observe that within a period of ten days all the most interesting points may be visited, whilst many months may be delightfully spent in exploring the incomparable beauties of the environs. Where time is limited, it should be devoted almost exclusively to the latter, as the town contains few objects of interest, with the exception of the Museum and one or two of the churches. Those to whom the town is unbearably distasteful should endeavour to obtain accommodation in the vicinity. The pleasantest season at Naples is spring and early summer, when the freshness of the vegetation imparts a most fascinating charm to the scenery. March is occasionally a pleasant month, but winter should never be the season selected, for in few places is bad weather a greater trial of

patience than at Naples. In hot summers it is the pleasantest of all the Italian capitals. About 10 a. m. a cool sea-breeze generally rises, tempering the parched atmosphere with a grateful freshness.

### History and Art.

The former kingdom of Naples, according to the census of 1st Jan., 1871, contained 7,175,311 inhab. (including Benevento), and is divided into 16 provinces. In ancient times it embraced the tribes of the *Volsci*, *Samnites*, *Oscans*, *Campanians*, *Apulians*, *Lucanians*, *Calabrians*, *Bruttians*, *Sicilians*, and a number of others of less importance, all of whom were characterised by the most marked peculiarities of language, custom, and political constitution. The Oscan language, the one most generally spoken, predominated in Samnium, Campania, Lucania, and Bruttium. On the S. and S.W. coast, and especially in *Sicily*, Greek colonists settled in such numbers that the S. portion of the Italian peninsula received the name of *Magna Graecia*. After the war against Pyrrhus, king of Epirus, in the 3rd cent. before Christ, the Romans became masters of the land, but the Greek language and customs continued to predominate until an advanced period in the Christian era. That this was the case in the time of the early emperors has been distinctly proved by the character of the antiquities of the excavated Oscan towns of *Herculaneum* and *Pompeii*. After the fall of the Western Empire this district was occupied by *Ostrogoths* and *Lombards*, then by *Romans* from the E. Empire, who in their turn were constantly harassed by Arabian bands which attacked them by sea, and who finally succumbed in the 11th cent. to the *Norman* settlers. The *Hohenstaufen* family next held the country from 1194 to 1254. In 1265 *Charles of Anjou* gained possession of Naples and established his dominion, which was secured by the cruel execution in 1268 of *Conradin*, the lawful heir, but being reduced in extent by the *Sicilian Vespers*, 30th May, 1282, soon declined in consequence of the crimes and degeneracy of the royal family and of disastrous wars with Sicily, then in possession of the Arragonese. *Charles VIII. of France*, as heir of the Anjou family, undertook a campaign against Naples and gained possession of the kingdom in a few days, but was unable to retain it. His successor *Louis XII.* allied himself with *Ferdinand the Catholic* of Spain with a view to conquer Naples, but in consequence of dissensions was compelled to abandon his enterprise after the victory of *Gonsalvo da Cordova* on the Liris. Naples, like Sicily and Sardinia, then yielded to the power of Spain, which maintained her dominion till 1713. *Gonsalvo da Cordova* was the first of the series of Spanish viceroys, many of whom, such as *Don Pedro de Toledo* under Charles V. (1532–54), did much to promote the welfare of the country. The rule of others, especially during the 17th cent., was such as to occasion universal distress and dissatisfaction, a manifestation of which was the insurrection under *Masaniello* at Naples in 1647. At the peace of Utrecht in 1713 Philip V. of Spain, of the house of Bourbon, ceded Naples and Sicily to the house of Hapsburg, but after prolonged conflicts they reverted to his son *Charles* in 1734, under the name of the '*Kingdom of the Two Sicilies*'. Notwithstanding the revolution of 1798–1806, the Bourbons continued to reign at Naples, until Napoleon I. created his brother *Joseph* king of Naples, who was succeeded in 1808 (to 1815) by his brother-in-law *Joachim Murat*. In June, 1815, King Ferdinand, who with the aid of the English had meanwhile maintained his ground in Sicily, returned to Naples, and in his person the Bourbon dynasty was restored. The following October, Joachim Murat ventured to land at Pizzo in Calabria, but was captured, tried by court martial, and shot, 15th Oct., 1815. Popular dissatisfaction, however, still continued, and in 1820 a rebellion broke out in Italy and Sicily, but it was speedily quelled by the Austrians under Frimont in 1821, who occupied the country till 1827. King Ferdinand I. was succeeded in 1825 by

his eldest son *Francis I.*, and the latter in 1830 by *Ferdinand II.*, whose reign was characterised by an uninterrupted succession of internal struggles, partly in Naples and partly in Sicily, especially after the year 1848. In the spring of 1859, when the war between Sardinia and Austria broke out in N. Italy, which by the peace of Villafranca would have entirely changed the internal condition of Italy, *Ferdinand II.* died, and his son *Francis II.* (married to the Princess Mary of Bavaria) was compelled to yield to the storm which burst forth afresh. On 11th May, 1860, *Joseph Garibaldi* landed at Marsala with a band of volunteers, captured Palermo on 31st May, was appointed dictator, crossed on 19th Aug. to Reggio, and on 7th Sept. entered Naples, where he proclaimed *Victor Emmanuel of Sardinia* king of Italy. On 1st Oct. *Francis II.* was defeated at the battle on the Volturno, was then besieged at Gaeta from November 1860 to February 1861, and at length compelled to surrender and retire to Rome.

In a land, whose history, like its volcanic soil, has been chequered by a long succession of internal struggles, and where so many and so different nations have ruled, repose and the development of civilisation must necessarily be difficult of attainment. The present government has adopted a wise course in endeavouring to raise the standard of national education, in energetically suppressing the brigandage in the provinces, and the 'Camorra' and gangs of thieves in the city, and in introducing a number of reforms well adapted to ameliorate the condition of this degenerate nation.

The following are the most important dates in the history of the Kingdom of Naples (comp. p. 216).

**I. Period.** The *Normans*, 1042—1194: 1042, William, son of Tancred of Hauteville, Comes Apuliæ. — 1059, Robert Guiscard (i. e. 'the Cunning'), Dux Apuliæ et Calabriæ. — 1130, Roger, proclaimed king after the conquest of Naples and Amalfi, unites the whole of Lower Italy and Sicily. — 1154—66, William I. ('the Bad'). — 1166—89, William II. ('the Good'). — 1194, William III.

**II. Period.** The *Hohenstaufen*, 1194—1268: 1194, Henry VI. of Germany, I. of Naples. — 1197, Frederick II. — 1250, Conrad. — 1254, Manfred. — 1268, Conradin.

**III. Period.** *House of Anjou*, 1266—1442: 1265, Charles I. of Anjou. From 1282 to 1442, Sicily formed an independent kingdom under the house of Arragon. — 1285, Charles II., 'the Lame'. — 1309, Robert 'the Wise'. — 1343, Johanna I. (married Andreas of Hungary). — 1381, Charles III. of Durazzo. — 1386, Ladislaus. — 1414, Johanna II. — 1435, Renato of Anjou, banished by Alphonso 'the Generous'.

**IV. Period.** *House of Arragon*, 1442—1496: 1442, Alphonso I., 'the Generous'. After his death Sicily and Naples were again separated. — 1458, Ferdinand I. — 1494, Alphonso II. — 1495, Ferdinand II. — 1496, Frederick banished (d. 1554 at Tours, the last of the House of Arragon).

**V. Period.** *Spanish Viceroy*, 1503—1707. — On 7th July, 1707, during the Spanish War of Succession, Count Daun marched into Naples and established the Austrian supremacy.

**VI. Period.** *Austrian Viceroy*, 1707—1734. — Charles III. of Bourbon crowned at Palermo 1734, recognised by the Peace of Vienna 1738, defeats the Austrians at Velletri 1741, finally recognised by the Peace of Aix-la-Chapelle 1748. In 1758 Charles was proclaimed king of Spain, and resigned the crown of Naples and Sicily in favour of his son.

**VII. Period.** The *Bourbons*, 1734—1860: 1734, Charles III. — 1759, Ferdinand IV. (regency during his minority till 1767), married Caroline of Austria, sister of Joseph II., but a monarch of very different character from the latter. — 23rd Jan., 1799, the Repubblica Partenopea proclaimed by General Championnet. — 14th June, 1799, the French banished. Reaction of Cardinal Ruffo. — 14th Jan., 1806, Joseph Buonaparte established by Masséna. — 15th July, 1808, Joachim Murat, king of Naples. — 1816, Ferdinand assumes the title of Ferdinand I. of the Two Sicilies. — 1825, Francis I. — 1830, Ferdinand II. — 1859, Francis II. — 21st Oct., 1860, the Kingdom of Naples annexed to Italy by plebiscite.

THE HISTORY OF THE CITY OF NAPLES extends back to a very remote age. Its origin and name are Greek. About the year B. C. 1056 Æolians from Chalcis in Eubœa founded the colony of *Kyme*, Lat. *Cumæ*, on a rocky eminence in the bay of Puteoli, which soon became a powerful and prosperous commercial town. From Cumæ the colony of *Phaleron* or *Parthenope* (named after the grave of a Syren of that name, Plin. H. N. iii, 5) appears to have emanated at a very early period, and to have been at various times reinforced by immigrants from Greece, who founded the *Neapolis* (or new city), whilst Parthenope, the portion erected by the original colonists, was termed *Palæopolis* (old city), a distinction which was maintained till the conquest of Palæopolis by the Romans, B. C. 326. After that period Naples remained faithful to Rome, both in the wars against Pyrrhus and against Hannibal, and on account of the beauty of its situation soon became a favourite residence of the Roman magnates. Lucullus possessed gardens there on the Posilipo and the hill of Pizzofalcone, where, A. D. 476, Romulus Augustulus, the last feeble emperor of the Western Empire, breathed his last. Augustus frequently resided at Naples, and Virgil composed some of his most beautiful poetry here. The emperors Tiberius, Claudius, Nero, Titus, and Hadrian were among the chief benefactors of the city, which continued to enjoy its municipal freedom and its Greek constitution. It suffered fearfully during the wars of the barbarian immigration. In 536 it was taken by storm by Belisarius, and again in 543 by the Goths under Totilas. The city soon threw off the Byzantine supremacy, and under its doge or 'duca' maintained its independence against the Lombard princes, until after a long siege in 1130 it at length succumbed to the Normans under Roger. Frederick II. founded the university, and with it the future greatness of the city. It was constituted the capital of the kingdom by Charles I. of Anjou, and was greatly extended by subsequent princes, especially by Ferdinand I. of Arragon, the viceroy Don Pedro de Toledo, and Charles III. of Bourbon. In comparison with the other capitals of Europe, the population of Naples has increased but slowly. There were 358,550 inhab. in 1830, 400,813 in 1840, 416,475 in 1850, and 418,968 in 1860. Since the annexation the city has improved considerably, but the eradication of the more deeply rooted evils must necessarily progress slowly.

The national characteristic is still, as it ever has been, love of the pleasure of the moment. The Neapolitans are at once the most joyous and the most careless, the most indolent and the most squalid of the human race. Nothing appears capable of permanently depressing the buoyancy of their spirits. If they ever indulge in melancholy, its duration is exceedingly brief; and accordingly at the present day not a trace is to be observed of the political tempest which so long cast a gloom over their city.

LITERATURE under Frederick II. of Hohenstaufen began feebly to develop itself, but was speedily nipped in the bud. With the exception of *Ciullo d'Alcamo*, a poet of some reputation at the court of Frederick II. at Palermo (comp. p. 219), not a single name deserves mention. The same monarch was also a patron of architecture and music. In the art of medicine the school, founded by the Normans at Salerno in 1150, afterwards attained considerable importance. During many subsequent centuries the land was overshadowed by profound intellectual darkness, illumined at rare intervals by a few illustrious names, such as *Thomas Aquinas*, the philosophers *Giordano Bruno*, *Campanella*, *Giambattista Vico*, the naturalist *Porta*, and the historians *Pietro Giannone* (*Storia di Napoli*, down to the Spanish war of succession) and *Colletta* (*Storia del Reame di Napoli*, 1734—1825).

In ART the attainments of the Neapolitans have been but slightly less insignificant. To its high state of perfection in ancient times Pæstum, and, above all, Herculaneum and Pompeii bear ample testimony. The mediæval Norman period, under Arabian and Byzantine influence, has produced works of architecture and sculpture which are by no means destitute of their peculiar merit. The appearance of *Giotto* exercised a salutary influence on the pictorial art at Naples in the 13th and 14th centuries; but this was a mere external impulse, unproductive of any independent development, so that a 'Neapo-

litan School' can hardly be said ever to have existed, except perhaps during the period of the decline of art. During the 15th cent. the realism of the Flemish School of the Van Eycks produced a marked effect on Neapolitan art (*Zingaro, Silv. de' Buoni*, etc.). In the 16th cent. Raphael's influence extended even to Naples, as is apparent from the works of *Andrea Sabbatini* of Salerno (1480—1545) among others. In the 17th cent. the Neapolitan school of painting (*Corenzio, Giuseppe Ribera* or *Spagnoletto*, and *Caracciolo*), with its 'Naturalist' style, presented a striking contrast to the classical tendency of Guido Reni and Domenichino. The school of Spagnoletto produced *Aniello Falcone*, the painter of battle-scenes, and the talented landscape painter *Salvator Rosa* (1615—1673). Then follow the mannerists *Luca Giordano, Francesco Solimena*, etc.

The following list comprises the most distinguishing artists whom Naples has produced.

PAINTERS. 1230—1310, *Tommaso degli Stefani*. 1382—1455, *Antonio Solario*, surnamed *Lo Zingaro*, a semi-mythical personage. 1430—88, *Simone Papa*, the Elder. 15th cent., *Silvestro de' Buoni* and *Antonio d'Amato*. 1480—1545, *Andrea Sabbatini*, or *da Salerno*. 16th cent., *Pietro Negroni, Francesco Santafede*, and *Fabrizio*, son of the latter. 1568—1640, *Giuseppe Cesari*, surnamed *Cavaliere d'Arpino*. 1558—1643, *Belisario Corenzio*. 1580—1641, *Giov. Bat. Caracciolo*. 1593—1656, *Giuseppe Ribera*, surnamed *Lo Spagnoletto*. 1585—1656, *Massimo Stanzioni*. 1598—1670, *Andrea Vaccaro*. 1600—65, *Aniello Falcone*. 1615—73, *Salvator Rosa*. 1613—99, *Mattia Preti*, surnamed *Calabrese*. 1632—1705, *Luca Giordano*, surnamed *Fa Presto*. 1657—1747, *Francesco Solimena*.

ARCHITECTS AND SCULPTORS. *Masuccio the Elder* in the 13th, and the *Younger* in the 14th cent. are usually regarded as the founders of the plastic art, but their history is involved in obscurity. 15th cent., *Antonio Baccio* and *Andrea Ciccione*. 1478—1559, *Giovanni Merlano*, generally named *da Nola*, after the place of his birth. 1700—73, *Luigi Vanvitelli*.

In Music Naples incontestably deserves the credit of having brought the secular and operatic styles to a high state of perfection. The modern opera originated with *Alessandro Scarlatti* (1658—1725). He was succeeded by *Niccolò Porpora* (1687—1767) and *Leonardo Leo* (1694—1743); the latter was the first master who made counterpoint his foundation, a step which was followed up by *Francesco Durante* (1693—1755), director of the Conservatorio, and his pupils *Leonardo Vinci, Giovanni Battista Pergolesi* (1710—1736, the young and talented originator of the *Stabat Mater*), *Niccolò Piccini, Sacchini, Jomelli*, etc. Naples has since enjoyed the reputation of being the first school of music in the world, whence in the 18th cent. emanated *Domenico Cimarosa* and *Giovanni Paisiello*, and, influenced by the mighty genius of Gluck and Mozart, the first composers of great operas, *Trilla, Guglielmi, Fioravanti*, and the grave *Niccolò Zingarelli* (1752—1837), director of the Conservatorio. The most celebrated names of the 19th cent. are *Rossini, Bellini*, and *Mercadante* (d. 1871).

'Vedi Napoli e poi mori!'

SITUATION. The city of Naples lies on the N. side of the bay, which extends for about 35 M. from the *Capo di Miseno*, its N.W. boundary, to the *Punta della Campanella*, its S.E. limit, and is separated from the open sea by the islands of *Procida* and *Ischia* towards the N., and *Capri* towards the S. The S.E. side consists of *Monte Santangelo*, a spur of the Apennines, 5000 ft. in height; its geological formation is similar to that of *Capri*, with which a reef of rock connects it. At its base lie the villages of *Massa Lubrense, Sorrento, Vico Equense*, and *Castellamare*, near the ancient *Stabiae* which was overwhelmed by an eruption. The other sides of the bay are bounded by the



Campanian plain, the surface of which has undergone numerous changes in consequence of volcanic agency. Between the chain of Santangelo and the hilly district N. of Naples, in the middle of the plain, rises *Mount Vesuvius*, dividing it into two distinct districts, of which the S. is intersected by the river *Sarno*, that to the N. by the *Sebeto*. The plain, as well as the slopes of Vesuvius itself, is luxuriantly fertile, and one of the most densely peopled districts in the world. In the direction of Castellamare and beyond the Sarno are situated the *Ruins of Pompeii*, and among numerous other villages, the populous *Torre dell' Annunziata*, *Torre del Greco*, *Resina* on the site of the ruined Herculaneum, and *Portici*. The N.W. side of the bay has for ages been the scene of powerful volcanic agency. Naples, which stretches E. towards the plain, nearly to the Sebeto, is to a great extent situated on a slight volcanic eminence. This tract is identical with the *Campi Phlegraei*, so frequently mentioned by the ancients, which extended from Naples to Cumæ. They commence with the hills of the *Madonna del Pianto*, *Capodichino*, and *Miradois* towards the E., and also embrace those of *Capodimonte*, *Scuttillo*, and *S. Eremo* as far as *Pizzofalcone* and *Castello dell' Ovo*, and beyond these extend to the *Vomero* and the eminence of *Posilipo*. Tufa, mingled with fragments of lava, trachyte, pumice-stone, etc., is observed in all directions. Mineral springs and gaseous exhalations testify to the volcanic nature of the district. The chain of Posilipo, separating the bay from that of Pozzuoli, is united by a subaqueous ridge with the small island of *Nisida*, an extinct crater. Farther inland are situated the craters of *Lago d' Agnano*, *Astroni*, and *Solfatara*. On a promontory lies the town of *Pozzuoli*; farther along the coast rises the volcanic *M. Nuovo*, then the *Lago Lucrino* with the ruins of *Baiæ*, behind which is the crater of *Lago Averno* and the site of ancient *Cumæ*. Finally towards the S. are the *Lago Fusaro* and the hill of *Misenum*, with the *Mare Morto* and *Porto Miseno*. This range is connected with the pre-eminently volcanic islands of *Procida*, *Vivara*, and the more important *Ischia* with the extinct volcano *Epomeo*.

CLIMATE. Naples, situated in latitude  $40^{\circ} 52'$ , has a mean temperature of  $60^{\circ}$ — $63^{\circ}$  Fahr., the extreme heat of summer rarely attaining to  $100^{\circ}$  and the extreme cold of winter being  $28^{\circ}$ . The highest summer temperature, about  $90^{\circ}$ , usually prevails between 22nd June and 22nd Aug., the greatest cold, about  $30^{\circ}$ , between 12th Dec. and 20th March. From October to March, S. winds are the most prevalent, and are accompanied by rain; from April to September N. or N.E. winds, during which the weather is generally bright and cloudless. Autumn and winter are the rainy seasons; the summer drought is extremely prejudicial to vegetation. Fogs are rare, hail occasionally falls in violent showers of very brief duration, snow is almost unknown. Spring

water is neither abundant nor good. The ancients accordingly constructed aqueducts for the supply of the inhabitants. At the present day a number of reservoirs, totally inadequate for the supply of the city, are employed. The construction of water-works is contemplated.

**TOPOGRAPHY.** The city lies at the base and on the slopes of several slight hills, rising from the sea in amphitheatre-like form. It is divided into two unequal parts by the projecting angle of Capodimonte, S. Elmo, and Pizzofalcone, which terminates in the narrow ridge surmounted by the Castello dell'Ovo. From Capodimonte eastwards towards the Sebeto lies the greater and most ancient part of Naples, intersected from N. to S. by the *Toledo* (or *Strada Roma*), the main street, which is continued towards the N. by the *Strada Nuova di Capodimonte*. From each side of this street diverge innumerable smaller streets and lanes, which in their turn are intersected by others, most of them unimportant. Among these cross-streets are, near the Museum, the *Piazza Cavour* (formerly *delle Pigne*), which terminates in the Porta S. Gennaro, and the streets *S. Carlo all' Arena* and *Foria* to the r.; then the *Strada de' Tribunali*, leading to the Tribunali and the Porta Capuana; and the *Strada S. Trinità* and *S. Biagio de' Librai*, leading to the Porta Nolana and thence to the railway station. Towards the sea the Toledo is terminated by the square in front of the palace (Largo del Palazzo Reale, or del Plebiscito), in which is situated the Church of S. Francesco di Paola. To the E. of the palace rises the Castel Nuovo, adjacent to which are the arsenal and government harbour, then the pier (Molo Grande) with the lighthouse at the end. To the E. of the Molo Grande, as far as the Castel del Carmine, extends the harbour, a scene of the utmost animation, especially on the E. side, in the direction of the old market-place (Largo del Mercato) and the Porta del Carmine which lie on the way between the station and harbour. The business quarter of the city to the E. of the Toledo, extending to the station and to the harbour, embraces at the same time the greater part of ancient Naples. A new and broad street, the *Strada del Duomo*, running from S. Carlo all' Arena to the quay, and parallel with the Toledo, is now being constructed through the midst of these dense masses of houses. To the W. of S. Elmo and Pizzofalcone, in a slight curve, extends the narrow modern quarter known as *La Chiaia*, preferable to all other situations on account of the purity of the air and the beauty of the view. The broad *Riviera di Chiaia* skirts the sea, bounded on the N. by handsome buildings, and on the S. by the grounds of the Villa Nazionale. The busy *Strada di Chiaia*, terminating near the palace, connects this part of the town with the Toledo. A second street, still unfinished, which bids fair to be the handsomest in Naples (*Corso Vittorio Emanuele*), leads from the Strada In-

frascata to the l. by the Museum, passes by the hills below S. Elmo, and terminates near the church of Piedigrotta, thus enclosing the W. half of the city. It is about  $1\frac{1}{2}$  M. in length, and affords a series of charming views. Adjacent to the Chiaia are the quarters of Piedigrotta and Mergellina on the W. From the former runs the road to Pozzuoli, passing through the Grotta di Posilipo. The Mergellina, on the other hand, continues to skirt the sea, along the slope of the Posilipo as far as its termination, and contains numerous delightful villas.

The length of Naples from the Mergellina to the barracks at the mouth of the Sebeto is 3 M., the breadth from Capodimonte to the Castel dell' Ovo  $2\frac{1}{4}$  M. It contains upwards of 1300 streets and lanes, provided with gas in 1840, and well paved, except as regards accommodation for foot-passengers. The squares are called *Larghi*, but the more modern name '*piazza*' has recently been introduced; the principal streets are called *Strade*, cross-streets *Vichi*, the narrow lanes ascending the hills, and generally inaccessible to carriages, *Calate* or *Salite*, or when so precipitous as to require steps, *Gradoni*.

Antiquities of the Græco-Roman period are far from numerous in the city itself; but of mediæval construction there still exist (in addition to the churches), five forts (Castello S. Elmo, dell' Ovo, Nuovo, del Carmine, Capuano) and two gates (Porta del Carmine and Capuana). The town has on the whole a modern appearance. The population is densely crowded, and it is now the anxious endeavour of the authorities to remedy the physical and social evils thus occasioned, by the construction of new and commodious dwellings.

The following description of the objects of interest is arranged in the topographical order in which strangers are most likely to visit them; but those whose stay is brief are again reminded that as little time as possible should be devoted to the town itself.

### *I. Side towards the Sea.*

The LARGO DELLA VITTORIA (Pl. D, 6) in front of the Villa Nazionale, adorned with trees and a fountain, may be regarded as the central point of the strangers' quarter. Thence, skirting the sea towards the E., an avenue soon leads to the *Chiatamone*, a row of handsome houses and hotels at the base of the *Pizzofalcone*, an overhanging rock. On the opposite side to the r. lies the —

**Castel dell' Ovo**, so called from its oval shape, rising from the small island which Pliny calls *Megaris*, and connected with the mainland by a breakwater. On each side of the latter, as far as the Villa, a broad quay has recently been constructed.

William I. erected the fort in 1154, and Frederick II. entrusted the construction of the edifice to *Niccolò Pisano*. Charles I. enlarged the castle and frequently resided there. Robert the Wise (1309) caused the chapel

to be adorned with frescoes by *Giotto*, and superintended the work in person, but of these no trace is left. Here Charles III. of Durazzo (1381) kept Queen Johanna I. prisoner, and was himself besieged. In 1495 Charles VIII. of France captured the castle, which under Ferdinand II. was dismantled. It is now chiefly used as a prison.

The road between Pizzofalcone and the Castel dell' Ovo, passing the Hotel Washington (formerly a royal casino), leads to **S. Lucia** (Pl. E, 7, 6), once a dirty street, but in 1846 enlarged and improved so as to form a broad and pleasant quay. In January, 1868, a land-slip destroyed a number of houses situated at the foot of Pizzofalcone; the recurrence of similar disasters, it is to be hoped, will be prevented by measures taken by the local authorities. Scenes of Neapolitan life may be witnessed here in perfection. The female members of the community work chiefly in the open air, go through their toilette, and perform various unpleasing acts of attention to their children, regardless of the public gaze. In warm weather the children often run about quite naked. On the side next the sea the oyster-stalls are established, where sea-urchins, crabs, and other delicacies, so expressively called *frutti di mare* by the Neapolitans, are also sold. The focus of this animated scene, however, is on the promontory below, which is reached by a flight of steps, and is adorned with a \*fountain with figures by *Domenico d'Auria* and *Giovanni da Nola*. On fine summer evenings, especially on Sundays, this spot is densely crowded, and presents a highly characteristic picture of Neapolitan life. There is also an Osteria here, and a favourite sulphureous spring (p. 29).

At the end of S. Lucia we ascend the *Strada del Gigante* to the l.; on the r. side we look down on the stores of cannon and ammunition in the courts of the arsenal, which is connected with the Castel Nuovo, and occupies the entire space between S. Lucia and the public harbour.

In a straight direction we observe Fort S. Elmo, rising above the town, and a few steps farther we reach the finest square in Naples.

The *Largo del Palazzo Reale*, called the **PIAZZA DEL PLEBISCITO** since 1860, assumed its present aspect in 1810, after the demolition of four monasteries. To the r. is the Royal Palace, opposite is the *Foresteria*, a public building, on the other side the *Prefettura* (formerly palace of the Prince of Salerno), and on the fourth side, which forms a semi-circle, the church of *S. Francesco* with its dome and arcades. The equestrian statues in the square are those of Charles III. and Ferdinand I. of Bourbon, the two horses and the statue of Charles by *Canova*, that of Ferdinand, in a Roman toga, by *Cochi*.

**S. Francesco di Paola** (Pl. 48), an imitation of the Pantheon at Rome, was constructed by Ferdinand I. from designs of *Bionchi di Lugano* in 1817—31.

The Ionic vestibule is supported by six columns and two buttresses. The interior contains thirty Corinthian columns of marble from Mondragone, which support the dome. The high altar, transferred hither from the church of the Apostles, is entirely inlaid with jasper and lapis lazuli; the two pillars at the sides are of rare Egyptian breccia from S. Severino. The tribune above is for the use of the royal family. The statues and pictures are by modern masters. To the l. of the entrance: St. Athanasius by *Angelo Salaro*; Death of Joseph, *Camillo Guerra* of Naples; St. Augustin, a statue by *Tommaso Arnaud* of Naples; Madonna della Concezione, *Casparo Landi*; St. Mark, a statue by *Fabris* of Venice; St. Nicholas, *Natale Carta* of Sicily; St. John, *Tenerani*. In the choir: St. Francis di Paola resuscitating a youth, *Camuccini*; St. Matthew, a statue by *Finelli*; Last Communion of St. Francis of Castile, *Pietro Benvenuti* of Florence; St. Luke, a statue by *Antonio Cali* of Sicily; St. Ambrose, by *Tito Angelini* of Naples; Death of St. Andrea da Avellino, *Tommaso de Viro*; St. Chrysostom, a statue by *Gennaro Cali*.

The **Palazzo Reale** (Pl. 21), or royal palace, adjoining the Castello Nuovo, erected from a design by the celebrated *Domenico Fontana*, was begun in 1600 under the viceroy Count de Lemos, burned down in 1837, and restored between that year and 1841. The façade, 554 ft. in length, exhibits in its three storeys the Doric and Ionic styles combined; most of the arches of the basement, however, are filled up with masonry for the sake of increasing the strength of the building.

The magnificent staircase in the interior, adorned at the foot with statues of the Ebro and Tagus, was constructed in 1651. The state-rooms contain numerous modern pictures.

Visitors apply to the porter, who conducts them (50 c.) to the office of the Intendant in the palace, where they receive (gratis) a card of admission for six persons, which is available also for the palaces of Capodimonte, Caserta, Favorita, Quisisana, and the garden of Astroni, and must be exhibited in each case to the porter. Attendant's fee 1 fr.

The visitor is first conducted to the garden-terrace, which affords a fine view of the harbour and the arsenal immediately below. In the centre a handsome marble table. Then to the apartments in the interior. The pictures which they contain are for the most part of no great artistic value. On the side towards the piazza are situated a small theatre and a superb dining-room. Beyond these, in the second room: *L. Caracci*, John the Baptist; *Caravaggio*, Christ in the Temple; *Schidone*, Carità. The \*Throne-room is gorgeously furnished with crimson velvet and gilding. The embroidery was worked at the extensive poor-house in 1818. The bas-reliefs represent the different provinces of the kingdom. Then a gallery containing handsome Sèvres vases. 5th Room: A beautiful writing-table, presented by the city of Naples. In another apartment, Leonardo da Vinci presenting 'The Last Supper' to the donors, by *Podesti*. Then a room containing a portrait by *Van Dyck*, a \*portrait of the Netherlands school, Usurer by *Quintin Massys*, \*Cardinal by *Domenichino* (?). Another room contains the \*portrait of an old woman, of the Netherlands school.

In the direction of S. Carlo, in a small apartment filled with

plants, stands the statue of *Italia*, erected in 1864 in commemoration of the plebiscite of 21st Oct., 1860, which added the kingdom of Naples to the dominions of Victor Emmanuel.

Connected with the Palace is the **Theatre of San Carlo** (Pl. 26), founded by Charles III. in 1737, and erected by the Neapolitan architect *Angelo Carasale* from designs by the Sicilian *Giovanni Medrano*. The interior was destroyed by fire in 1816, but has been restored in harmony with the original plan. It is one of the largest opera-houses in Italy, in which the choicest works of ancient and modern Italian composers are admirably performed. Many of the celebrated compositions of Rossini, Bellini, Donizetti, and Mercadante were performed here for the first time. The façade, resting on an arcade, is surmounted by a series of columns decorated with bas-reliefs. The spaces under the arches are occupied by public writers, ready at a moment's notice to commit to paper the pleading of the lover or the expostulation of the creditor.

Farther to the r. is the small garden belonging to the palace, at the entrance of which are two *Horse-tamers*, gifts from the Emp. Nicholas of Russia, and replicas of those in front of the palace at Berlin.

The long **PIAZZA DEL MUNICIPIO**, adorned with pleasant grounds, formerly named *Largo del Castello*, is next reached. At its extremity, to the l., is situated the handsome —

**Municipio** (Pl. 20), formerly *Palazzo de' Ministeri*, erected in 1819—25 from designs by *Luigi* and *Stefano Gasse*. At the principal entrance are the statues of the kings Roger and Frederick II.

From this point a passage, occupied by stalls of various wares, leads to the Toledo; within it, to the r., is the entrance to the *Exchange*. Traversing this passage until a court with a fountain is seen on the r., crossing this court to its outlet into a side-street, passing through a long, narrow passage, and finally descending a flight of steps, we reach —

**S. Giacomo degli Spagnuoli** (Pl. 52), erected in 1540 by Don Pedro de Toledo, and now undergoing alteration.

The sumptuous \*Tomb of Don Pedro behind the high altar, the master-piece of *Giovanni da Nola*, is adorned with statues of the cardinal virtues, bas-reliefs of the achievements of the viceroy, and his statue in a kneeling posture, with that of his wife. Inscription: 'Petrus Toletus Friderici ducis Alvæ filius, Marchio Villæ Francæ, Neap. Prorex, Turcar. hostiumque omnium spe sublata — vivens in ecclesia dotata, Ob. A. 1553. Vixit A. LXXIII. Maria Osorio, Pimentel conjux. Behind the latter, a monument of Hans Walther von Iliernheim, counsellor and general of Charles V. and Philip II. (d. 1557); inscription in German and Latin. To the r. of the principal door a \*Holy Family by *And. del Sarto*; 3rd chap. on the l., Descent from the Cross, *Gian Bernardo Lama*; other pictures by *Bernardino Siciliano*, *Marco da Siena*, etc.

On the opposite side, concealed by a row of houses, is the *Castello Nuovo* (see below). As we turn round to the r. towards the

*Strada del Molo*, the broad *Strada Medina* opens to the left. At its commencement rises the **Fontana Medina** (Pl. 8), erected from the designs of *Domenico d'Auria* and *Fansaga* by the viceroy, Duke of Medina Celi (1695), and considered the finest fountain in Naples. It consists of a large basin, supported by four satyrs; in the centre Neptune with his trident, surrounded by jets of water; at the base four Tritons on sea-horses, with water-spouting lions and other animals.

Proceeding towards the harbour, we observe to the l. the *Teatro del Fondo* (Pl. 29) and other show-booths, where we shall find, as in other countries, that the canvas glories outside are hardly realised on a visit to the interior; to the r. the *Castel Nuovo* (admission not always obtained without a discussion with the sentry).

The **Castel Nuovo** (Pl. E, 5, 6) was begun in 1283 by Charles I. of Anjou from a design attributed to *Giovanni da Pisa*, and executed in the French fortification style of that period. Here the kings of the houses of Anjou and Arragon, and the Spanish viceroys successively resided. Alphonso I. (1442) enlarged the edifice and added five round towers, two of which were demolished in 1862 as they held a threatening attitude towards the city. In 1546 Don Pedro de Toledo constructed new bastions. In 1735 Charles III. gave it its present form.

Turning to the r. through the barrack-yards, we proceed to the entrance by the old Fort, where the \**Triumphal Arch*, the finest monument in Naples, was erected in 1470 to commemorate the entry of Alphonso of Arragon (2nd June, 1442), by *Pietro di Martino*, a Milanese architect, or, according to Vasari, by *Giuliano da Maiano* of Florence. It is an archway between two ancient towers, with Corinthian columns on each side, frieze and cornice, above which is an attic containing well executed sculpture, representing the entry of Alphonso, by *Isaia da Pisa* and *Silvestro dell' Aquila*; beneath is the inscription: 'Alphonsus rex Hispanus Siculus Italicus pius clemens invictus'; above, 'Alphonsus regum princeps hanc condidit arcem'. The whole is surmounted by statues of St. Michael, St. Antonius Abbas, and St. Sebastian, below which are the four cardinal virtues. Beneath the arch are bronze doors with representations of the victories of Ferdinand I., by *Guglielmo Monaco*. A cannon-ball imbedded in the masonry of the l. wing is a reminiscence of the wars of the time of Gonsalvo da Cordova.

Adjacent to the entrance, to the r., is the *Armoury* (Sala di S. Luigi, or Sala delle Armi), formerly employed by the kings as a reception-room, also as a theatre; foreigners not admitted without permission from the minister of war. Above it is a Gothic chapel, containing an altar-piece by *Spagnoletto*: S. Fran-

cesco di Paola, with eight small pictures representing the miracles wrought by the saint at Naples.

The church of *S. Barbara*, or *S. Sebastiano*, situated in the inner barrack-yard (custodian lives to the r., in front of the triumphal arch;  $\frac{1}{2}$  fr.), possesses a Corinthian façade by *Giuliano da Maiano*; on the door a beautiful Madonna in relief. The choir, to the l. behind the high altar, contains the celebrated \*picture of the 'Adoration of the Magi', pronounced by Vasari one of the finest paintings in the world, and ascribed by him to *Van Eyck*; others attribute it to *Lo Zingaro*, or his pupils the *Donzelli*, because the features of the Magi bear a strong resemblance to those of Alphonso I., Ferdinand I., and another contemporary, with which Van Eyck could not have been acquainted. According to competent modern critics, however, this work has been greatly overrated. At the back of the choir a spiral staircase of 158 steps ascends to the top of the tower. A covered gallery connects the fort with the palace, destined for use in case of any sudden emergency or rebellion. In the vicinity is the *Arsenal*, erected in 1577 by the viceroy Mendoza, with the dockyard, etc., which are connected with the government harbour.

The **Porto Militare** (Pl. J. 6) begun in 1826 under Francis I., 5 fathoms in depth, is enclosed by the old Molo on the N. and a strong breakwater on the S., which in a S. E. direction extends 1180 ft. into the sea. A number of men-of-war of the Italian navy, some of them iron-clad (*corazzate*), are frequently stationed here, and may be inspected by strangers.

As the Molo is approached, the government harbour, shut off by a gate, lies to the r., and to the l. the commercial harbour, **Porto Grande** (Pl. J, 5) constructed in 1302 by Charles II. of Anjou at the same time as the *Molo Grande*, and provided with a lighthouse dating from the end of the 15th cent., altered to its present condition in 1843. The harbour was enlarged by Charles III. in 1740. An animated and busy scene characteristic of a southern climate is beheld here. Boatmen invite foot-passengers to make an excursion on the bay, which in fine weather is very enjoyable (bargaining necessary; comp. p. 26).

The Molo is terminated by a battery. The ascent of the **Lighthouse** is strongly recommended, as it enables the visitor to form a very accurate idea of the topography of the town (fee 1 fr.). An easy marble stair of 142 steps ascends to the gallery. The view embraces the government and commercial harbours; to the W. the Castel dell' Ovo, Pizzofalcone, Palazzo Reale with the dome of S. Francesco behind it, Castello Nuovo, Strada del Molo, the city imposingly commanded by Fort S. Elmo with the monastery of S. Martino, numerous domes and towers, in the background the palace of Capodimonte, and to the E. the tower del Carmine. The four red buildings which



lie higher up, beyond the precincts of the city, are barracks and magazines. Then the Campanian plain, bounded by the Apennines above Nola, Vesuvius, the bay, and Capri.

At the end of the Porto Grande, to the l., is situated the *Porto Piccolo*, now used for small boats only, being half-filled with sand. It once formed part of the most ancient harbour of Palæopolis, and traces of a lighthouse still exist. On the Molo Piccolo, in the vicinity, is now situated the *Immacolatella* with the offices of the *Sanità* (Pl. 24), and on the other side the *Custom-House* (Pl. 7).

Having passed the enclosure of the small-boat harbour, the traveller may take the first cross-street to the l., proceed in a straight direction past five transverse lanes, and thus reach the church of *S. Pietro Martire* (Pl. 70), which contains a few interesting monuments and pictures (Legend of St. Vincent, in a style akin to the Flemish).

The last street but one to the l. before S. Pietro is reached leads into the *Strada di Porto*, a scene, especially towards evening, of the most motley bustle and confusion. Vendors of fish, meat, macaroni, and refreshments of all descriptions cook their delicacies in the open street, and attract numerous customers and those who would be customers if they could. The fumes which arise may well be described as 'ancient and fish-like'; this is more-over the dirtiest quarter of the town. The scene which the harbour presents is far more pleasing, although not more characteristic of Neapolitan life. The fishermen and boatmen with their Phrygian caps and sunburnt, often handsome features, are the descendants of the *Lazzaroni*, a class the popular idea regarding which is generally borrowed from the pages of the novel-writer, but which may now be considered as extinct. The name is of Spanish origin. The lower classes of the present day (setting aside the varieties which prey on the stranger) are remarkable for their industry and frugality.

Pursuing our walk along the harbour, we soon perceive to the l. the *Porta del Carmine*, with its two huge round towers, Fidelissima and La Vittoria. Over the entrance is the bust of Ferdinand I. A little farther, at the E. extremity of the town, rises the *Castello del Carmine*, a vast structure erected by Ferdinand I. in 1484. In 1647 during the rebellion of Masaniello it was occupied by the populace. It was afterwards fortified, and is now used as a barrack and military prison.

The *Porta del Carmine* leads to the piazza of the same name in which, to the r., is situated the church of —

\**S. Maria del Carmine* (Pl. 59), containing the tomb of Conradin, the last of the Hohenstaufen.

The tomb was originally behind the high altar, bearing the simple inscription R. C. C. (Regis Conradini corpus). In 1847 Maximilian II. of

Bavaria, when Crown-prince, caused a \*Statue, by *Schöpf* of Munich from a design by Thorvaldsen, to be erected in the nave of the church to the memory of Conradin. The pedestal bears a German inscription to the effect that — 'Maximilian, Crown-prince of Bavaria, erected this monument to a scion of his house, King Conradin, the last of the Hohenstaufen'. The reliefs represent the parting of Conradin from his mother, the Princess Elizabeth, and his separation from Frederick of Baden at the place of execution. Beneath lie the remains of the unfortunate prince. The whole is well executed, and, placed as it is, most impressive. This church is also said to be the last resting place of Masaniello, but this has been denied.

Quitting the church, we enter the LARGO DEL MERCATO to the left. Of the three fountains the largest is called *Fontana di Masaniello*, to commemorate the rebellion of 1647. On Mondays and Fridays the market attracts numbers of people from all directions. This was the scene of the execution of Conradin, the last scion of his princely house, and of his relation Frederick of Baden, 29th Oct., 1268, which took place by order of Charles I. of Anjou.

To penetrate farther into the interior of the town from this point without a guide, even with the aid of the plan of the town, is hardly advisable. The traveller should therefore drive to one of the places described below, whence he may continue his exploration on foot.

## II. Toledo. Capodimonte.

Proceeding from the Largo della Vittoria (p. 38; Pl. D 6), to the l., in the direction of the town, the broad *Strada S. Caterina* leads us to the triangular PIAZZA DE' MARTIRI, adorned with a monument in memory of the patriots who have perished during the different revolutions. The monument consists of a lofty column of marble decorated with trophies, and crowned with a Victory in bronze. The four lions at the base, in different postures, represent the four principal revolutions (1799, 1820, 1848, 1860) at Naples during the Bourbon dynasty. The monument was designed by *Alvino*, the Victory executed by *Caggiari*. The inscription runs thus: 'alla gloriosa memoria dei cittadini Napolitani che caduti nelle pugne o sul patibolo rivendicarono al popolo la libertà di proclamare con patto solenne ed eterno il plebiscito del 21 ottobre 1860, il municipio consacra'.

To the l. in the piazza is the *Palazzo Miranda* (Pl. 19), now *Ottajano*, erected in 1780 by *Barba*, now the property of the Princess of Ottajano, daughter of the Duchess of Miranda, containing pictures by *Spagnoletto*, *Guido Reni*, *Rubens* ('Triumph of beauty'), and others. (Visitors admitted daily, 12—2, on presenting their visiting-cards; attendant 1 fr., porter 50 c.)

We next enter the busy *Strada di Chiaia*. Where this street begins to ascend, it is crossed by the *Ponte di Chiaia*, a viaduct built in 1634, over which the *Strada Monte di Dio* leads from the quarter of *Pizzofulcone* to the higher ground

below S. Elmo. The Str. di Chiaia, which contains no object of note, leads into the **Toledo** opposite S. Carlo. This street, the main artery of the traffic of Naples, a busy scene at all hours, is from the Piazza del Plebiscito to the Museo Nazionale nearly  $1\frac{1}{2}$  M. in length, but contains no building worthy of mention. It was begun by the viceroy Don Pedro de Toledo in 1540, and bore his name down to the annexation of Rome in 1870, but is now officially called *Strada Roma* (già Toledo). In 10 min. we reach the *Largo della Carità*, a small square to the l., opposite which is the entrance to the *Piazza Montoliveto* (p. 50). A little farther, at the corner to the r. where the street to the *Largo della Trinità* diverges, is situated the *Palazzo Maddaloni* (entrance in the Str. Maddaloni), a massive structure with a gateway and staircase from designs by *Fansaga*. The interior contains a hall of beautiful proportions, now occupied by the Bank of Naples, the ceiling of which is decorated with a fresco by *Francesco di Mura*, representing Naples besieged by Ferdinand I. of Arragon. Adjacent, separated by a cross-street, at the corner of the Toledo and the *Strada Montoliveto*, is the *Palazzo Angri* (Pl. 12), erected about the year 1773 by *Luigi Vanvitelli*, the residence of Garibaldi when dictator in 1860. The picture gallery it formerly contained has been sold.

In 10 min. more we reach the spacious *Largo di San Spirito*, or *del Mercatello*, which is at present undergoing considerable extension and improvement. The circular shaped edifice, surmounted by a balustrade with twenty-six statues, was erected by the city of Naples in honour of Charles III. in 1757, the statues being emblems of the virtues of that monarch. In 1861 it was converted into the *Ginnasio Vittorio Emanuele*, and in front of it rises a modern statue of Dante in marble. The large red building facing us is the *Museum* (p. 62 and follg.).

The continuation of the Toledo beyond the Museum is the *Strada Nuova di Capodimonte*, which gradually ascends. The *Ponte della Sanità*, constructed in 1809, leads over the lower lying quarter della Sanità.

Descending to the l. beyond the bridge, and from the lower end of the street entering the winding *Strada S. Gennarello*, we soon reach the church of *S. Gennaro dei Poveri*, behind which is situated the entrance to the \**Catacombs* (Pl. 4). Application for admission to them is made to the porter of the extensive poor-house, where several hundred orphans and aged or infirm persons are gratuitously supported (admission 1 fr. for each person, and trifling fee). The church of *S. Gennaro dei Poveri*, founded in the 8th cent. on the site of a chapel where St. Januarius was interred, is now completely modernised. The vestibule of the inner court is embellished with \*frescoes by *A. Sabbatini*, un-

fortunately in bad preservation, representing the history of the saint. The only entrance to the *Catacombs* is now at the back of this church. Their extent is said to be very great, but since the fearful plague of 1656 when, as at subsequent periods, the dead were buried here, they have to a great extent been filled up. They are remarkable for the width and height of the passages, in which respect they far surpass the Roman, though inferior in every other respect. They consist of a long series of passages and chambers, with innumerable niches (*loculi*), containing bones and emblems of the Christian faith, on three different levels connected by stairs. The two upper storeys alone are now accessible. The oldest portions have undergone frequent alteration. As to their original destination there was formerly some doubt, but it has been satisfactorily proved that they were excavated by the early Christians as burialplaces and for religious purposes. The names in the inscriptions, as well as the nature of the representations in sculpture which have been discovered (now preserved in the Museum), are all Christian: festoons of vine, genii, grapes pecked at by birds, Christ as the Good Shepherd, bearing the lamb and tending the sheep, the stag, peacock, fish, dove, the emblem of the cross, and angels. (The explanations given by the loquacious custodian are of little value.)

To the r. of the Ponte della Sanità lies the *Chinese College* (*Collegio de' Cinesi*), founded in 1772 by the Jesuit P. Ripa, where missionaries for China are educated.

The main street next leads to a circular space, where the carriage-road describes a long curve to the l., whilst footpassengers ascend the steps, and to the r. reach the entrance to the palace-garden of Capodimonte. The cab-fare to the *Tondo di Capodimonte* is in accordance with the tariff for the interior of the city.

The **Palazzo di Capodimonte** (Pl. 14; tickets of admission procured at the Pal. Reale; attendant 1 fr.; porter, a trifling gratuity), situated above the town to the N. on the eminence of that name, begun in 1738 by Charles III., completed under Ferdinand II. in 1834—39, is a handsome rectangular structure, the gardens of which, laid out partly in the English style (but destitute of water), and commanding a fine view, are open to the public on 15th Aug. Visitors are conducted through the public and private royal apartments, which contain a collection of pictures more extensive than valuable. They consist principally of family-portraits, reviews, battles, etc., by modern native artists. Each room is provided with a catalogue. Those which most merit inspection are: 1st Room: 1. *Hackert*, Wild boar hunt in the Bosco di Persano; On the Lago Fusaro, by the same; 11. *Lenasle*, Marriage of the Duchesse de Berry. 3rd R.: *Camuccini*, Death of Cæsar. 5th R.: *Celentano*, Benvenuto Cellini at the Castello S. Angelo; *Hayez*, Ulysses and Alcinous. In the centre a table

with mosaic from Pompeii. 6th R.: *Marinelli*, Cleopatra at her toilet. 10th R.: *Virginia Lebrun*, \*Portraits of the Duchess of Parma and Maria Theresa, *Angelica Kaufmann*, \*Ferdinand I. and his consort with their children. — Also on the first floor a collection of armour (*Armeria*), formerly preserved in the Pal. Reale, of which the only objects of interest are the ancient accoutrements of the kings Roger and Ferdinand I., of Alexander Farnese, Victor Amadeus of Savoy, etc.; also the sword presented by Ferdinand I. to the gallant Scanderbeg, and one sent by Louis XIV. to his grandson Philip when the latter succeeded to the Spanish throne.

In the vicinity of Capodimonte are the villas *Meuricoffre*, *Ruffo*, *Avelli*, and *Forquet*. Delightful walks and fine views in all directions.

On the W. slope stands the **Villa Regina Isabella**, or **Villa Gallo**, founded in 1809 by the Duca di Gallo, afterwards the property of the queen from whom it derives its name, now in the possession of her second husband the Conte del Balzo. The summit commands a remarkably fine prospect of the city and bay. Pleasant walk from the Villa Gallo through the valley between Camaldoli and the Vomero to the Lago d'Agnano, or to the l. to Fuorigrotta and to the Bagnoli road on the coast.

The *Strada Nuova di Miano* skirts the park of Capodimonte and unites with the Capua road at *Secondigliano*. Quitting the park and turning to the l., the traveller may proceed by the outskirts of the city to the *Porta S. Gennaro*, or still farther to the *Campo Santo* outside the *Porta Capuana*, an excursion most pleasantly made by carriage, occupying altogether about 5 hrs., including a visit to the palace and grounds. (Two-horse carr. 5—6 fr.)

The summit of Capodimonte,  $\frac{3}{4}$  M. to the E. of the palace, is occupied by the **Observatory** (*l'Osservatorio Reale*), popularly called *La Specola*, and by the Spaniards, *Miradois*, founded in 1812, and enlarged in 1820 from plans by the celebrated *Piazzi*. It commands an unobstructed horizon in all directions, and under *Piazzi* (d. 1826) attained a European reputation. The present director, *M. de Gasparis*, has distinguished himself by the discovery of several small planets.

Farther off, at the base of Capodimonte, are visible the remains of the *Aqua Julia*, now called *Ponti Rossi*, the great aqueduct constructed by Augustus. One branch supplied the city of Naples. the other crossed the Vomero to the r., whence several ramifications diverged, some to the villas on the Posilipo, another by Monte Olibano to Baïæ and Misenum, where it terminated in the *Piscina Mirabilis*.

The city at present derives its drinkable water from two sources, the *Acqua di Carmignano*, conducted about the year 1600

from S. Agata, 24 M. distant, and in 1770 united with that from Caserta, and the shorter *Acqua della Bolla*, fed by springs on Monte Somma, and supplying the lower quarters of the city, but both insufficient. The Artesian wells recently sunk have yielded no water fit for drinking.

Turning to the r. by the Museum, we enter the spacious *Piazza Cavour* (formerly *Largo delle Pigne*), now embellished with promenades, and proceed by the broad *Strada S. Carlo all' Arena* to the *Strada Foria*, to which omnibuses run. Here, to the l., is the *Botanic Garden*, established in 1809, extended in 1818. Adjoining it, in the Str. Foria, is the extensive poor-house, *Albergo de' Poveri*, or *Recluserio*, begun by Charles III. in 1751 from a design by Fuga, and intended to contain four courts. It bears the inscription: '*Regium totius regni pauperum hospitium*'. The building, one side of which is appropriated to men, the other to women, is still little more than half completed. In this establishment and its dependencies about 5000 persons are maintained. The city contains numerous other charitable institutions, about 60 in all, many of them richly endowed. The cross streets to the r. lead from the Str. Foria to the Porta Capuana (p. 56).

### III. The Old Town.

Naples contains about three hundred *Churches*, most of them devoid of interest. The more ancient exhibit the tasteless architecture and art of the 17th and 18th centuries, which appears to have attained its highest perfection here. As, however, they contain numerous monuments, important in the history of sculpture, and are rich in historical and political associations, some of the more important are well deserving of a visit. They are generally closed about noon, and not re-opened till the evening.

\***L'Incoronata** (Pl. 56; E, 5), in the Str. Medina, to the l. of the fountain, adjoining No. 49 (open early in the morning), was erected in 1352 by Johanna I. to commemorate her coronation and marriage with her cousin Louis of Taranto, and made to include the chapel of the former Palais de Justice in which the marriage had been solemnised.

This chapel contains admirable \*Frescoes, formerly attributed to *Giotto*, but probably by one of his pupils or imitators, representing the 'Seven Sacraments and the Church', to inspect which we mount a platform to the l. near the entrance. In the arch over the window, to the r. the 'Triumph of the Church' (in which King Robert and his son Charles are represented, attired in purple), to the l. the Extreme Unction. The next arch to the r. comprises: to the l. Baptism, r. Confirmation; then to the l. the Eucharist, r. Confession; and on the other side, l. Ordination, r. Matrimony. Two half-figures in 'Baptism', one of which is crowned with laurel, are said to represent Petrarch and Laura, and in 'Matrimony' Dante's

features are said to be recognisable. The Chapel of the Crucifix, at the end of the l. aisle, also contains frescoes in the style of Giotto, ascribed to *Gennaro di Cola*, pupil of Maestro Simone: to the l. are represented the Coronation of Johanna I., her nuptials, and other events in her life: to the r. St. Martin, St. George, battles, etc., all much damaged.

The church contains numerous votive offerings for recovery from sickness and the perils of childbirth.

Opposite the church is situated the **Palazzo Fondi** (Pl. 16) (shown by special permission of the prince only), constructed from plans by *Vanvitelli*, and containing a collection of pictures.

*Calabrese*, Martyrdom of St. Januarius; *Salvator Rosa*, four landscapes; *Caravaggio*, Portrait of the poet Marini; *Domenichino*, S. Filippo Neri; *Leonardo da Vinci*, Mater Dolorosa; *Raphael*(?), Madonna del Cardellino, a replica of that in the Tribuna in Florence; *Rubens*, Diana and Callisto; *Rembrandt*, Portrait of himself; *Van Dyck*, Portraits of the Genoese family of Marini; *Velasquez*, Palace of the Inquisition at Madrid, etc.

At the end of the Strada Medina we enter the busy *Strada S. Giuseppe* to the left. After a few minutes' walk, a broad street to the r. leads to **S. Maria la Nuova** (Pl. 61), in the square of that name, erected in 1268 by *Giovanni da Pisa*, restored in 1596 by *Franco*, and adorned with frescoes on the ceiling by *Santafede* and *Simone Papa* the younger, and on the dome (the four Franciscan teachers: S. Bonaventura, Duns Scotus, Nicolaus de Lira, and Alexander ab Alexandro) by *Corenzio*.

In the 1st Chap. to the r. the 'Archangel Michael', formerly ascribed to *Michael Angelo*. 3rd Chap.: Crucifixion, *Marco da Siena*. In the Chap. del Crocelisso frescoes by *Corenzio*. The r. transept contains the monument of Galeazzo Sanseverino (d. 1477), with numerous bas-reliefs of the 15th cent. In the opposite chapel a beautiful crucifix in wood by *Merlano*. The second chapel to the l., that of S. Giacomo della Marca, was erected by Gonsalvo da Cordova, 'il gran capitano', whose nephew Ferdinand placed on either side of the altar the monuments of his most distinguished enemies Pietro Navarro (who strangled himself while imprisoned in the Castello Nuovo) and Lautrec, a Frenchman, the general of Francis I. (who died of the plague in 1528, while besieging Naples). The inscriptions, composed by *Paolo Giorio*, testify to the noble and chivalrous sentiments of that period. At the high altar is the monument of the Triventi family.

We now return and pursue our route along the Str. Giuseppe, of which the Str. Montoliveto forms the continuation. To the r., where the latter expands into a square, stands the *Palazzo Gravina*, now the **General Post and Telegraph Office** (Pl. 23), erected about 1500 by Ferdinando Orsini, Duca di Gravina, from designs by *Gabriele d'Agnolo*. Although disfigured by modern improvements, and much injured by fire during the revolution of 1848, this is still the finest building in Naples. It once bore the graceful inscription of the founder: 'Sibi suisque et amicis omnibus'.

An ascent from this point to the l. leads to \***S. Anna de' Lombardi**, or **Monte Oliveto** (Pl. 66), in the piazza of that name, once a Benedictine monastery, erected in 1411 by Guerello Origlia, the favourite of King Ladislaus, from the designs of *Andrea Ciccione*. The monastery is now the property of the

municipality; the garden, where the poet Tasso was kindly received when ill and in distress in 1588, is now a market-place, from which the Toledo (p. 46) is entered. The church contains valuable sculptures.

At the entrance, to the l., the monument of General Giuseppe Trivulzio (d. 1757); to the r. that of the celebrated architect Domenico Fontana (d. 1607), who flourished in Rome under Sixtus V. 1st Chap. to the l. (Piccolomini): the Nativity, a relief by *Donatello*, or, according to others, by his pupil *Antonio Rossellino*. Above it, Dancing Angels by *Rossellino*. The Monument of Maria of Arragon, natural daughter of Ferdinand I., wife of Antonio Piccolomini, Duke of Amalfi, by *Rossellino*, a copy of the monument of the Cardinal of Portugal in S. Miniato's at Florence. The Ascension, a picture by *Silvestro de' Buoni*. — 1st Chap. to the r. (Mastrogiudici): the Annunciation, a relief by *Benedetto da Maiano*. Several monuments, including that of *Marinus Curialis Surrentinus Terrenovæ comes*, 1490, who founded this chapel. Alphonso I. composed the epitaph: 'Qui fuit Alphonsi quondam pars maxima regis Marinus modica hac nunc tumulatur humo'. — 5th Chap. to the l.: John the Baptist, by *Merlino*. — The chapel of the Madonna (by the r. transept) contains the tombs of Cardinal Pompeo Colonna, viceroy of Naples (d. 1532), and of Charles of Lannoy (d. 1527), general of Charles V. The chapel of the Holy Sepulchre contains a group in terracotta by *Modanino* (*Guido Mazzoni*?) of Modena, representing Christ in the Sepulchre, surrounded by six life-size figures in a kneeling posture, all likenesses of contemporaries of the artist: Sannazaro as Joseph of Arimathea, Pontanus as Nicodemus, Alphonso II. as John, beside him his son Ferdinand. — The choir contains frescoes by *Simone Papa* the younger. Monuments of Alphonso II. and Guerello Origlia by *Giovanni da Nola*.

Retracing our steps from this point, and proceeding in a straight direction through the Calata Trinità Maggiore, we now reach the square of that name, adorned with a lofty statue of the Virgin, erected in 1784 in the tasteless style of the period. To the l. is situated **Gesù Nuovo**, or *S. Trinità Maggiore* (Pl. 50), in the form of a Greek cross, built in 1584, containing frescoes by *Solimena* (History of Heliodorus, over the portal), *Stanzioni*, *Spagnoletto*, and *Corenzio*, and overlaid with marble and decorations. A furniture-magazine opposite the church, Largo S. Trinità Maggiore 19, 20, contains the old refectory of the former monastery of *S. Chiara*, adorned with a fine Fresco of the School of *Giotto*, representing the Miracle of the Loaves (not very accessible, but admission readily granted, 1/2 fr.).

Nearly opposite is **\*Santa Chiara** (Pl. 42), originally a Gothic church erected by Robert the Wise in 1310, but almost entirely rebuilt in the Romanesque style by Masuccio II. in 1318, and richly and tastelessly decorated in 1752. At the same time *Giotto's* celebrated frescoes were white-washed, with the single exception of the Madonna delle Grazie mentioned below.

The lofty and spacious interior of the church resembles a magnificent hall. To the l. of the principal entrance is the monument of Onofrio di Penna, secretary of King Ladislaus (d. 1322), with a relief of the Madonna and hermits by *Bamboccio*, converted into an altar. Above are a Madonna enthroned and the Trinity, by *Francesco*, son of Maestro Simone (about 1300). — In front of the organ are tasteful reliefs from the life of St. Ca-



tharine, 14th cent. — Of the principal paintings on the ceiling o the first the Queen of Sheba, and the second, David playing on the harp, are b *Seb. Conca*; the third, S. Clara putting the Saracens to flight, by *Bonito* the fourth, David sacrificing, by *Francesco di Nura*. By the latter i also the high altar-piece (the Sacrament) and the painting over the pincipal entrance (King Robert watching the progress of the building of th church).

The Sanfelice Chapel, the 8th to the l., near the pulpit, contains Crucifixion by *Lanfranco*, and an ancient sarcophagus with figures of Protesilaus and Laodamia which serves as the tomb of Cesare Sanfelice, Duc di Rodi (d. 1632). — The following chapel of the family Longobardi de l Cruz Ahedo contains on the l. side a monument of 1529, on the r. one o 1853. The last chapel to the r. is the burial-chapel of the Bourbons, wher six children of Charles III. are interred.

At the back of the high altar is the magnificent \*Monument of Rober the Wise (d. 1343), executed by *Masuccio II.* On the summit the king is represented seated on his throne, and again beneath in a recumbent posture on a sarcophagus, in the garb of a Franciscan. The inscription: 'Cernit Robertum regem virtute refertum' is ascribed to Petrarch. On the r. side is the beautiful Gothic monument, also by *Masuccio*, of the king's eldest son Charles, Duke of Calabria, who died in 1328, before his father Farther on, to the r. that of Mary of Valois, his queen, sometimes erroneously supposed to be the monument of her daughter Johanna I.; for historians of that period record that the latter, murdered by Charles o Durazzo in 1382, was interred in the church of St. Clara in an unknown spot, without any mark of distinction. To the l. of the high altar is the monument of their second daughter Mary, sister of Johanna I., empress o Constantinople and Duchess of Durazzo, attired in her imperial robes. By the wall to the l., the tomb of Agnese and Clementia, the two daughters of the empress, the former having also been the consort of a titular emperor of Constantinople, Giacomo del Balzo, Prince of Taranto. In the l. lateral wall, the tomb of Mary, infant daughter of Charles the Illustrious, who died in 1344.

Near the side-door which leads out of the church, to the l. the small but graceful monument of Antonia Gaudino, who died in 1530 at the age of 14, on the day appointed for her marriage, with a beautiful epitaph by the poet *Antonius Epicurus* (d. 1555). By the 3rd pillar to the l. the altar of the Madonna delle Grazie, the fresco on which is ascribed to *Giotto*. The Madonna della Pietà, to the r. by the main entrance, is by the same master. The 2nd Chap. to the l. contains (on the r. side) the tomb of Gabriel Aduvini (d. 1572), admiral under the Emp. Charles V.; on the l. side two sarcophagi of the 14th cent. The pulpit, supported by four lions, is decorated with reliefs of the 13th cent.

The *Clock-Tower* (*il Campanile*) of S. Chiara, attributed to the mythical *Masuccio II.*, or by others to his pupil *Giacomo de Sanctis*, dates from different periods, but of the five storeys in different styles of architecture originally planned, one only in the Tuscan style was completed at that early period. The second (Doric) was added in the 16th, the third (Ionic) at the beginning of the 17th cent.

Farther on in the Str. Trinità Maggiore, we soon reach, on the l., the *Largo S. Domenico*, containing the palaces of *Casacalenda*, *Corigliano*, *S. Severo*, and *Caviati*, and adorned with a tasteless *Obelisk*, surmounted by a bronze statue of the saint, executed by *Vaccaro* in 1737 from a design by *Fansaga*.

\***S. Domenico** (Pl. 45), erected by Charles II. in 1285 in the Gothic style from the design of *Masuccio I.*, is one of the finest churches in Naples, notwithstanding the subsequent

alterations it has undergone (the last in 1850—53). The lofty interior, with its nave and aisles, twenty-seven chapels and twelve altars, handsome columns and rich gilding, is remarkably imposing. Unfortunately the flat ceiling of the 18th cent. does not harmonise well with the rest of the edifice. The most distinguished princes of Naples have for centuries possessed chapels here, containing numerous monuments. The church is therefore as valuable a repository of early Renaissance sculpture as that of S. Chiara is of Gothic works. The principal entrance is to the l. in the court of the Pretura in the Vic. S. Domenico (generally closed; side-entrance by a flight of steps in the same street). The church is open 7—11 a. m. only.

To the r. the 1st Chap. (S. Martino), of the *Saluzzo*, formerly of the *Carafa* family, contains an altar-piece (Madonna with S. Martin and S. Dominic), adjoining which are several monuments of the Carafas (d. *Andrea da Salerno*; the rococo monument of General Filippo Saluzzo (d. 1852) and the chaste and simple monument of Galeotto Carafa (d. 1513) with medallion. — 2nd Chap.: altar-piece by *Agnolo Franco*; monument of Archbishop Bartolommeo Brancaccio (d. 1341). — 3rd Chap. the badly preserved frescoes of this chapel, which also belongs to the Brancaccio family, represent the Crucifixion, Supper at Emmaus, Resurrection, Mary Magdalene, and John the Baptist, by *Agnolo Franco*. — 4th. Chap. of the Capece: altar-piece, Crucifixion by *Girolamo Capece*; Baptism of Christ by *Marco da Siena*. — 7th. Chap. del Crocifisso, contains important monuments. The High Altar of Florentine mosaic was executed in 1652 from a design by *Cosimo Fansaga*. Below the altar a relief of the Crucifix by *Tommaso de' Stefani*, which according to tradition, thus addressed Thomas Aquinas: 'Bene scripsisti de me, Thoma: quam ergo mercedem recipies?' To which the saint replied: 'Non aliam nisi te. Pictures on each side of the altar: on the r. Bearing the Cross, on the l. Descent from the Cross by an imitator of the Flemish style. To the l. of the altar the monument of Francesco Carafa by *Agnello del Fiore*, on the opposite side another by the same master, completed by *Giovanni da Nola*. The small chapel to the l. of the altar contains the tomb of Ettore Carafa, Conte 'di Ruvo (d. 1511), with martial emblems and arabesques. The Madonna della Rosa is ascribed to *Maestro Simone*. On the opposite side the beautiful monument of Mariano d'Alagni, Count Buccichianico, and his wife Catarinella Orsini, by *Agnello del Fiore*. Adjacent to it, to the r., the monument of Niccolò di Sangro, Principe di Fondi, by *Domenico d'Auria*. — At the entrance to the sacristy, monuments of members of the family of Thomas Aquinas.

The SACRISTY contains a ceiling-painting by *Solinena*; an Annunciation at the altar by *Andrea di Salerno*; forty-five large sarcophagi of wood with scarlet covers, ten of which contain the remains of princes of the house of Arragon. Among these are Ferdinand I. (d. 1494); Ferdinand II. (d. 1496); his aunt, Queen Johanna, daughter of Ferdinand I. (d. 1518); Isabella (d. 1521), daughter of Alphonso II. and wife of the Duke of Milan, etc. The coffin of Alphonso I. (d. 1458) still exists, but his remains were conveyed to Spain in 1666. Also the coffin of Fernando Francesco d'Avalos, Marchese di Pescara, the hero of Ravenna and Pavia, who died of his wounds at Milan in 1525. The inscription is by *Ariosto*. Above the tomb are suspended his portrait, a banner, and a sword. His wife was the celebrated Vittoria Colonna, who after his death sang his praises in the island of Ischia (p. 101). Near this are the three sarcophagi of the wife and two children of Count Agar de Mosbourg (d. 1844 at Paris), minister of finance under Murat.

In the S. TRANSEPT the chapel of St. Hyacinth contains the monument of Galeazzo Pandone (d. 1514) by *Giovanni da Nola*. — From the r.

transept a door leads into a portion of the older church, containing some interesting monuments, especially that of Porzia Capece, wife of Bernardino Rota, by *Giovanni da Nola*.

In the N. TRANSEPT, above the chapel of the Pignatelli, the monuments of Giovanni di Durazzo (d. 1323) and Filippo di Taranto (d. 1335), sons of Charles III., with a long inscription in leonine verse.

In the N. AISLE is the 8th Chap. (S. Maria della Neve), containing above the altar a beautiful haut-relief with a statue of the Virgin, attended by St. Matthew and St. John, the best work of *Giovanni da Nola*, executed in 1536. Here is also the monument of the poet Giambattista Marini of Naples (d. 1625), well known for his bombastic style; his bust by *Bartolommeo Viscontini*, originally placed in the monastery by King Joachim in 1813. — 7th Chap., of the Ruffo Bagnara family: Martyrdom of S. Catherine, by *Leonardo da Pistoja*; tombs of Leonardo Tomacelli and of Cardinal Fabrizio Ruffo (d. 1829) who acted a prominent part in the events of 1799. — 6th Chap.: tombs of the Carafa; in the 5th, those of the Andrea, and in the 4th those of the Rota family. The last chapel contains a statue of St. John by *Giovanni da Nola*, as a monument to the poet Bernardino Rota (d. 1575), with figures of the Arno and the Tiber by *Domenico d'Avria* (1600). — 3rd Chap. to the l. Martyrdom of St. John by *Scipione Gaetano*; tomb of Antonio Carafa, surnamed Malizia (d. 1438). — 2nd Chap., in the bad taste of the 17th cent.: the miracle-working Madonna di S. Andrea. — 1st Chap. to the l. by the entrance (S. Stefano): Christ crowning Joseph, by *Luca Giordano*; on the lateral walls an Adoration of the Magi, ascribed to Albert Dürer; Holy Family by *Andrea da Salerno*. \*Tomb of 1636.

In the adjacent monastery the celebrated Thomas Aquinas lived in 1272 as professor of philosophy at the university which was then founded. Charles I. directed that he should receive a salary of one ounce of gold per month. Men of the highest rank, even the king himself, were among his auditors. His cell, now a chapel, and his lecture-room are still shown.

The old lecture-room of Thomas Aquinas is now used for the meetings of the *Accademia Pontaniana*, founded in 1471 by the erudite *Giovanni Pontano*, a native of Cerretto or Ponto in Umbria, state-secretary under Ferdinand I., and tutor of the Duke of Calabria (d. 1503). The society, reconstituted in 1817, contains five classes, for mathematics, moral and political science, history and literature of antiquity, Italian history and literature, and the fine arts respectively. It consists of a limited number of native and of non-resident members.

In the vicinity (Calata di S. Severo) is situated *S. Maria della Pietà de' Sangri*, commonly called **La Cappella di San Severo** (Pl. 74) (ascending on the r. side of S. Domenico, taking the first lane to the r., and then the first to the l., the visitor will obtain the keys at a shop opposite him, at the beginning of the latter; fee  $\frac{1}{2}$  fr.), erected in 1590 by Francesco di Sangro, extended in 1613 by Alessandro di Sangro, Patriarch of Alexandria and Archbishop of Benevento, as a burial-place for the Sangro family, then in 1760 lavishly decorated with gold and sculpture by Raimondo di Sangro, Principe di Sansevero. There is no building in Naples in which such bad taste is displayed as in this chapel with its exaggerated magnificence, and unnatural and laboured allegories. It does not fail, however, to attract gaping admirers, and is certainly remarkable for great skill of workmanship.

The principal of these allegories is the 'Man in the Net', from which with the aid of reason (a crowned genius) he disentangles himself, whence

it is called *il disinganno*, a work of *Francesco Queirolo* of Genoa. It contains an allusion to Antonio di Sangro, who renounced the world and became a monk, after having lost his beloved wife Cecilia Gaetani. The latter is represented as Pudicitia, nude, but slightly veiled, the work of *Antonio Conradini* of Venice. — The altar-piece is a Descent from the Cross, by *Francesco Celebrano* of Naples. — As another instance of extraordinary perversion of taste may be mentioned the figure of Christ enveloped in a winding sheet by *Giuseppe Sammartino* (1753), laid out in a chapel fitted up for the purpose.

From this point (or by S. Domenico to the r.) we may ascend the side-street leading to the Str. de' Tribunali, where the cathedral and other important churches (p. 58) are situated.

The traveller may, however, prefer to return to the Largo S. Domenico, in order to pursue his route along the Str. Trinità Maggiore, continued by the Str. Nilo and by the Str. S. Biagio de' Librai farther on. Immediately to the r. is **S. Angelo a Nilo** (Pl. 33), erected in 1385; in the interior, to the r. of the high altar, the \*Monument of the founder Cardinal Brancaccio (d. 1428), by *Donatello* and *Michelozzo*. The lunette of the door, attributed to *Colantonio del Fiore*, is not now distinguishable. — The Str. Salvatore (second from the Largo S. Domenico to the r.) leads hence to the not far distant —

**University** (Pl. 32) (*Regia Università degli Studj*), founded in 1224 by the Emp. Frederick II., reconstituted in 1780 and removed to the Jesuits' College. It is one of the most ancient in Europe, and was the only one in the kingdom of Naples; it possesses five faculties, twenty-five professorial chairs, a library, and natural history collections of which the mineralogical is the most valuable. The library, admirably arranged by Tommaso Gar, may be used by strangers from 9 to 3 daily. The Court contains the statues of Pietro della Vigna, chancellor of Frederick II., Thomas Aquinas, G. B. Vico, and Giordano Bruno, erected in 1863.

In a straight direction from the university a side-street leads to the richly decorated church of **S. Severino e Sosio** (Pl. 73), in the Largo S. Marcellino, containing frescoes by *Corenzio*, who is interred here. The choir-stalls are beautifully carved.

Adjoining the choir to the r. is the chapel of the Sanseverini, containing three monuments of three brothers, who were poisoned by their uncle in 1516, works of *Giovanni da Nola*. In a chapel near the choir, to the r., the tomb of Carlo Troya (d. 1858). In the l. transept, the monuments of Admiral Vincenzo Carafa (d. 1611) and the Duca Francesco de Marmilis (d. 1649). By the entrance to the sacristy, in the last chapel of the r. transept, the tomb of a child, Andrea Bonifacio, ascribed to *Gior. da Nola*; opposite to it is that of Giambattista Cicara, by the same master, both with inscriptions by Sannazaro.

The court of the monastery at the back of the church contains a venerable plane-tree, said to have been planted by St. Benedict's own hand; a fig-tree is grafted on it. The cloisters, the work of *Andrea Ciccione* (entrance ascends to the l. by the church, gateway to the r.; permission to enter must be obtained

from the keeper of the archives; fee 1 fr.), contain nineteen \*Frescoes by *Lo Zingaro*, recently badly restored, representing scenes from the life of St. Benedict, his best work, and the finest specimen of Neapolitan painting extant (best light in the forenoon). — The neighbouring monastery has since 1818 been the depository of the *Archives* of the kingdom, which are among the most valuable in the world. Frescoes and paintings by *Corenzio* adorn the interior. The 40,000 parchment MSS. (the oldest are in Greek) date from 703 and include the Norman, Hohenstaufen, Anjou, Arragonian, and Spanish periods. The documents of the Anjou period are the most numerous.

Returning to the principal street hitherto followed, we now pursue our route along its continuation, *Strada S. Biagio de' Librai*. To the r. is the *Monte di Pietà*, or public loan-establishment; then several churches and palaces of little importance. One of these, No. 121, the **Palazzo Santangelo** (Pl. 22), formerly named *Colobrano-Carafa*, dating from 1466, once contained a valuable collection of antiquities which are now in the Museum (p. 74).

The **Picture Gallery** is shown by permission of the Marchese Santangelo. The 1st Room contains modern Neapolitan pictures. — 2nd R.: *Agnello Falcone*, Battle-piece; *Santafede*, Madonna with SS. John and Andrew; *Cav. Massimi*, Infant Christ asleep; *Gent. Bellini*, two oriental portraits. — 4th R.: \**Dürer*, Garland-weaver, 1508; *Van Dyck* (?), Body of Christ. — 5th R.: \**School of Van Eyck*, Madonna ('a tempera'); *Rubens*, Portrait of himself and Van Dyck; *Giulio Romano* (?), Madonna; *Sandro Botticelli*, Madonna; *Wohlgemuth*, Death of Mary, painted in 1479 for the Volkamer family at Nuremberg.

After a walk of 5 min. our street intersects the new and still uncompleted *Strada del Duomo*, which is intended to afford more light and air to these crowded purlieus, and leads to the r. to the Cathedral (p. 58). We continue to follow the Str. S. Biagio, which after 5 min. more divides: to the r. S. Egeziaca a Forcella leads to the Porta Nolana; to the l. is the Str. Annunziata with the *Church of the Annunziata* (Pl. 35), erected in 1757 — 82 by Vanvitelli (frescoes by Corenzio; tomb of the profligate Queen Johanna II.). This street is continued by the Str. Maddalena, which leads to the square by the Porta Capuana. Here to the l. is the —

**Castello Capuano** (Pl. F, G, 3), founded by William I., completed by Frederick II. in 1231 from a design by *Fuccio*, the principal residence of the Hohenstaufen kings, and occasionally of those of Anjou. In 1540 Don Pedro de Toledo (p. 46) transferred the different courts of justice to this palace, where they remain to this day, whence the name *I Tribunali*, a visit to which affords an admirable insight into the Neapolitan national character. The prison of *La Vicaria*, of evil repute, is under the jurisdiction of the criminal court. The \**Porta Capuana* bears the coat of arms of Ferdinand I. of Arragon, its founder, but was restored and re-decorated with sculpture in 1535, on the entry of Charles V. It was designed by the Florentine

*Giuliano da Maiano*, and is one of the finest Renaissance gateways in existence. The towers on each side bear the inscriptions 'L'Onore' and 'La Virtù' respectively.

Outside the gate are situated the **Cemeteries** (*Campi Santi*), of which the new,  $1\frac{1}{2}$  M. from the gate, deserves a visit (one-horse carr. thither from the gate and back, 2 fr.). It was laid out by the French, and extended in 1837 at the time of the cholera. The situation is very beautiful, commanding delightful views of Naples, the sea, and Vesuvius, on which the black lava stream which destroyed S. Sebastiano in 1872 is distinctly recognisable. The cemetery contains comparatively few monuments of individuals, but a great many erected by guilds and societies, many of them imposing, but displaying little taste.

The *Church*, built in the form of a Doric temple, stands on an eminence; the tribune contains a Pietà by *Gennaro Calì*. At the back of the church is a rectangular space enclosed by a Doric colonnade; in the centre a colossal statue of Religion by *Tito Angelini*, erected in 1836. In this colonnade are the entrances to 102 private chapels, beneath which are the family vaults. In the vicinity stands the small Capuchin monastery of *S. Ferdinando*, in the Gothic style. On the W. slope, at the back of a marble pyramid to the memory of *Girolamo Russo*, are the graves of several eminent men; the composer *Niccolò Cingarelli* (d. 1837), the surgeon *Francesco Petrucci*, the scholars *Giuseppe del Re* and *Raffaele Liberatore*, etc.

The cemetery presents a most animated and interesting spectacle on All Souls' Day (2nd Nov.). — The old cemetery (*campo santo vecchio*) is equally distant from the town (before reaching the Porta Capuana, quit the main street by the 2nd turning to the l.). It is now used for the interment of the poor only, for which two extensive enclosed courts with 365 vaults, one for every day in the year, are set apart.

The **Protestant Cemetery**, adjoining the small *Largo di S. Maria della Fede*, outside the Porta Capuana, is well laid out (from the gate 5 min. in a straight direction; at the end of the square the Vico Cavalcatore to the l. leads to the Largo della Fede on the r.; entrance l. of the church, fee  $\frac{1}{2}$  fr.). Numerous English, American, German, Russian, and other names will be observed.

The *Margravine Elizabeth of Ansbach-Baireuth* (Lady Berkeley, d. 1828) is interred in the same grave with her son and her friend Sir William Gell. Lady Coventry, wife of General W. Pepe (d. 1865). The poet *Matthias*, near the entrance, etc.

From the Porta Capuana the broad Strada Carbonara leads to the r. (as the town is approached) to S. Carlo all' Arena, whence to the l., beyond the Largo delle Pigne, the Museum may be reached. Where the street contracts, to the r. rises \***S. Giovanni a Carbonara** (Pl. 54), erected in 1344 from a design of *Massuccio II.*, and enlarged by King Ladislaus.

The \***MONUMENT OF LADISLAUS**, the master-piece of *Andrea Cicciano*, erected by *Johanna II.*, the king's sister, in 1414, stands at the back of the high altar. Above is the equestrian statue of Ladislaus; in a recess below, a sarcophagus with the king in a recumbent posture, receiving the benediction of a bishop; underneath, Ladislaus and Johanna; the whole is supported by statues which represent the virtues of the deceased.

THE CHAPEL DEL SOLE, behind this monument, contains the 'Tomb of Sergianni Caracciolo, the favourite of Johanna II., murdered in 1432, also by *Ciccione*. Inscription by *Lorenzo Valla*. The frescoes, scenes from the life of Mary, are by *Leonardo da Bisuccio* of Milan, one of the last pupils of Giotto. — THE CHAPEL OF THE CARACCIOLI ROSSI, to the l. of the high-altar, a circular temple from the design of *Girolamo Santacroce*, contains statues of four apostles. The monuments of Galeazzo to the l., and Colantonio Caracciolo opposite are by *Scilla* and *Dom. d'Auria* respectively. — THE SACRISTY contains frescoes of New Testament scenes by *Vasari*, 1546. — Outside the sacristy, on the r., is a Madonna delle Grazie, a statue of 1571. On the l. side is the CHAPEL OF JOHN THE BAPTIST, with Renaissance sculptures, 15th cent. — The CONGREGAZIONE DI S. MONICA contains the monument of Prince Ferdinando di Sanseverino by *Andreas de Florentia*.

Near S. Giovanni a Carbonara was once the arena for gladiator-combats, of which, in the time of Johanna I. and King Andreas. Petrarch was a horror-stricken spectator.

We now return to the Tribunali and turn to the r. through the busy Str. de' Tribunali, which, running parallel with the Str. Trinità Maggiore and its prolongations, also terminates in the Toledo. We soon reach the small square of S. Gennaro on the r., the column in which was erected after the appalling eruption of Vesuvius in 1631 (p. 107). On the summit is the bronze figure of the saint by Finelli; beneath, the inscription: 'Divo Januario patriae regnique præstantissimo tutelari grata Neapolis civi opt. mer. excitavit.'

The flight of steps ascends to the Cathedral (principal entrance in the new Str. del Duomo).

The \*Cathedral (Pl. 46), *il Duomo*, or *l'Arcivescovado*, with its lofty towers and pointed arches, was begun in 1272 by Charles I. of Anjou in the French style on the site of a temple of Neptune, and completed by Robert, grandson of the founder, in 1316. In 1446 the church was almost entirely destroyed by an earthquake, but was afterwards rebuilt by Alphonso I., and has since undergone frequent alterations and restorations, the last in 1837. It still, however, retains many of its original characteristics.

The edifice is a basilica, the aisles of which have a Gothic vaulting. The ceiling-paintings of the nave are by *Santafede* (square in shape) and *Vincenzo da Forti* (oval); the frescoes on the upper part of the lateral walls are by *Luca Giordano* and his pupils. St. Cyril and St. Chrysostom are by *Solimena*. Over the principal entrance are the tombs of (l.) Charles I. of Anjou and (r.) Charles Martel, King of Hungary, eldest son of Charles II. and his wife Clementia, daughter of Rudolph of Hapsburg, erected by the viceroy Olivarez in 1599. — The 2nd Chapel (Brancia), next to that of St. Januarius (see below), contains the tomb of Cardinal Carbone, by *Bamboccio*. The chapel of the Caraccioli contains the monument of the cardinal of that name (d. 1668).

At the back of the transept, to the r., is the entrance to the 'Chapel of the Minutoli (open 6–8 a. m. only), constructed by *Masuccio* (?), the upper portion adorned with paintings by *Tommaso dei Stefani* in the 13th cent. (frequently retouched), the lower part by an unknown master; monument of the cardinal by *Bamboccio*; altar by *Pietro dei Stefani*. — The adjoining Tocca Chapel contains the tomb of St. Asprenas, one of the first bishops of Naples.

Beneath the high-altar is the richly decorated 'Shrine of St. Januarius,

with ancient columns and beautiful marble covering: within is the tomb of the saint; facing it, to the l., the kneeling figure of the Cardinal Oliviero Carafa, who erected the chapel in 1492-1506. — Fresco on the ceiling of the choir by *Domenichino*, the Adoration of the Angels. — The Gothic chapel of the Capece Galeota, to the l. of the high-altar, contains a painting, of Christ between St. Januarius and St. Athanasius, 15th cent. — In the transept, by the door of the sacristy, the tombs of (r.): Innocent IV. (d. 1254 at Naples), erected by the Archbishop Umberto di Montorio in 1318, restored in the 16th cent.; Andreas, King of Hungary, who was murdered by his queen Johanna I. at Aversa, as the inscription records: 'Andræ Caroli Uberti Pannoniæ regis f. Neapolitanorum regi Joannæ uxoris dolo laqueo necato Ursi Minutilli pietate hic recondito'; (l.): Pope Innocent XII. (Pignatelli of Naples; d. 1696). — In the following Chapel (de' Seripandi): 'Assumption of the Virgin, by *Pietro Perugino* (1460). — Then the entrance to Santa Restituta (see below). — In the 2nd chapel: Entombment, a relief by *Giovanni da Nola*; above it St. Thomas, by *Marco da Siena*. — In the vicinity is the Font. an ancient basin of green basalt, with Bacchanalian thyrsi and masks.

Adjoining the cathedral on the l., and accessible (fee 1½ fr.) from it by a door in the l. aisle, is the church of \***Santa Restituta** (Pl. 71), a basilica with pointed arches, occupying the site of a temple of Apollo, to which it is probably indebted for the ancient Corinthian columns in the nave. This was the cathedral of Naples prior to the erection of the larger church.

The foundation, erroneously attributed to Constantine the Great, dates from the 7th cent. In the 17th cent. it was restored. In the Chapel S. Maria del Principio, at the farther extremity, to the l., an ancient mosaic of the Virgin with St. Januarius and Sta. Restituta, restored in 1322, and considered the earliest in Naples; whence the name 'del Principio'. On the lateral walls two remarkable bas-reliefs from an altar-screen, supposed to date from the 8th cent., each in fifteen compartments; to the l. the history of Joseph; to the r. above, St. Januarius, then Samson; beneath, St. George. — At the back of the high-altar the Virgin with St. Michael and Sta. Restituta, by *Silvestro Buono* (?). — The small dome of the chapel S. Giovanni in Fonte to the r., said to have been erected by Constantine in 333, formerly the baptistery of the church, is adorned with old, but frequently restored mosaics of Christ, the Virgin, etc. — The altar-piece, the Baptism of Christ, by *Silvestro Buono* (?). — On the ceiling of the nave a fresco by *Luca Giordano*: the body of Sta. Restituta being conveyed by angels in a boat to Ischia.

Opposite the entrance to Sta. Restituta, in the r. aisle of the cathedral, is the \**Chapel of St. Januarius*, called *Cappella del Tesoro* (may be visited most quietly towards 12. the hour for closing the church). It was begun in 1608 in consequence of a vow made during the plague of 1527, and completed in 29 years at a cost of a million ducats. The white marble front, with two large greenish columns, bears the inscription: 'Divo Januario e fame bello peste ac Vesuvi igne miri ope sanguinis erepta Neapolis civi patrono vindicti.'

It forms a Greek cross, richly decorated with gold and marble, contains eight altars, forty-two columns of broccatello, magnificent doors, five oil-paintings on copper by *Domenichino*, and several frescoes of scenes from the life of St. Januarius. The first four representations, however, alone (tomb of the saint; his martyrdom; resurrection of a youth; sick persons healed by oil from a lamp which had hung before the tomb of the saint) are entirely by *Domenichino*, who along with *Guido Reni* and *Lafranco*, intimidated by the threat of their jealous Neapolitan rivals, Spagnoletto and Corenzio,



abandoned the task of painting the dome. — The Sacristy of the Tesoro contains pictures by *Stanzioni* and *Luca Giordano*; a costly collection of ecclesiastical vestments and sacred vessels; the silver bust of St. Januarius, executed for Charles II. in 1306; forty-five other busts in silver of the patron saints of the city, and other valuable relics. — In the tabernacle of the high-altar, which is adorned with a carefully covered relief in silver representing the arrival of the saint's remains, are preserved two vessels containing the blood of St. Januarius (S. Gennaro), Bishop of Benevento, who according to tradition was exposed to lions in the amphitheatre of Pozzuoli by order of Diocletian in 305. These animals, however, crouched submissively at his feet. Dracontius, proconsul of Campania, or his deputy Timotheus, then caused the holy man to be beheaded, and his remains were interred at Pozzuoli. Under Constantine the Bishop St. Severus caused the body to be conveyed to Naples and re-interred in the church of St. Januarius extra Moenia. Shortly after this a woman brought him two phials containing a quantity of the saint's blood, which immediately became liquid as he received it. In 817 the remains of St. Januarius were conveyed to Benevento, thence in 1159 to Monte Vergine, and finally at the time of a plague in 1497 solemnly transported to Naples by the Archbishop, Cardinal Alessandro Carafa, and deposited in the cathedral.

The *Liquefaction of the Saint's Blood* is the greatest festival of Naples and takes place three times annually during several successive days (1st Sunday in May, 19th Sept., and 16th Dec.). The protection of the saint is invoked during seasons of war or distress, and especially during eruptions of Mt. Vesuvius. A number of old women, the reputed descendants of S. Gennaro, occupy the place of honour on these occasions. Delay on the part of the saint to work his miracle occasions profound disappointment to the expectant throng, and calls forth a torrent not merely of prayers and lamentations, but also of wild threats and bitter reproaches, to which of course the saint invariably yields.

Adjoining the cathedral, and facing the Largo Donnaregina and the Str. Angelica, is the extensive *Archiepiscopal Palace*, erected in the 13th cent., entirely restored by Cardinal Filomarino in 1647. In the great hall is preserved an ancient Neapolitan almanack, found in the 18th cent. in the walls of S. Giovanni Maggiore.

Farther on in the Str. Anticaglia are the remains of an ancient *Theatre*, once apparently of considerable extent, of which two arches still exist.

We now return to the Str. de' Tribunali. After a walk of a few yards, we observe the small *Largo Gerolomini* on the r., with the church of **S. Filippo Neri** (Pl. 47), or *de' Gerolomini*, erected in 1592, and overladen with ornament.

Over the principal entrance: Christ and the money-changers, a large fresco by *Luca Giordano*; high-altar-piece by *Giovanni Bernardino Siciliano*; lateral paintings by *Corenzio*. The sumptuous chapel of S. Filippo Neri, to the l. of the high-altar, contains a ceiling-fresco by *Solimena*; and that of St. Francis of Assisi (4th chap. to the l.) a painting by *Guido Reni*. Near the latter, at the base of a pillar in the nave, is the tombstone of the learned Giambattista Vico, b. at Naples 1670, d. 1744. The sacristy (entrance to the l.) also contains paintings. The neighbouring monastery possesses a valuable library and MSS.

A little farther. to the r., is situated **S. Paolo Maggiore** (Pl. 67), opposite S. Lorenzo, occupying the site of an ancient temple of Castor and Pollux, of which two beautiful Corinthian columns and part of the architrave are still to be seen. The

church was destroyed by an earthquake in 1688, and rebuilt three years later from a design by the Theatine *Grimaldi*; it contains numerous decorations in marble, and paintings by *Correnzio*, *Stanzioni*, *Marco da Siena*, and *Solimena*.

In the 4th chapel to the l. the monument of Cardinal Zurlo (d. 1801), with a statue. The 5th chapel contains cabinets in which fifty-two relics of saints are preserved in velvet and gold cases. In the 2nd chapel to the l. the monument of the minister Donato Tommasi (d. 1831). In the passage to the sacristy is an old copy of Raphael's *Madonna del Pesce*. The cloisters are said to occupy the site of the ancient theatre in which Nero appeared as an actor. They possess twenty-four ancient granite columns. During the Roman period this was the central point of the city.

On the opposite side of the street, in the small square of this name, is situated the Gothic church of \***S. Lorenzo** (Pl. 57), begun by Charles I. of Anjou in 1266, to commemorate his victory over King Manfred at Benevento (p. 176), and completed by Robert in 1324. The site is that of the ancient *Basilica Augustalis*. The plan, according to Vasari, was designed by *Matiglione*, a pupil of Niccolò Pisano, but was altered by *Masuccio II.*, in his peculiar style.

The three statues of St. Francis, St. Lawrence, and St. Antony, and the bas-reliefs on the high-altar are by *Giovanni da Nola* (1478); St. Antony, in the chapel of that saint in the l. transept, on a gold ground, and the Coronation of King Robert are by *Simone di Martino* of Siena. Jesus and St. Francis, a large picture over the principal entrance, is by *Vincenzo Corso*. In the choir behind the high-altar, entering to the r., are the monuments of: (1) Catherine of Austria, first wife of Charles Duke of Calabria (d. 1323), with pyramidal canopy and adorned with mosaics, by *Masuccio II* (?); (2) Johanna di Durazzo, daughter of Charles of Durazzo, and her husband Robert of Artois, both of whom died of poison on the same day, 20th July, 1387. Beneath are three Virtues, above them two angels drawing aside the curtain. On the opposite side: (3) Mary, the young daughter of Charles of Durazzo, killed at Aversa. The two last monuments are also by *Masuccio II* (?). By the entrance of the church, to the r., is the tombstone of the naturalist Giambattista della Porta (1550—1616).

The cloisters contain the tomb of Ludovico Aldemoresco, by *Bamboccio* (1414). In the chapter-house all the saints of the Franciscan order are represented 'al fresco'. In 1343 Petrarch resided in this monastery; and Boccaccio, when in the church of S. Lorenzo, beheld the beautiful princess whose praises he celebrates under the name of Fiammetta.

In the direction of the Toledo, to the l., is situated **S. Pietro a Maiella** (Pl. 69), in the Gothic style, erected by *Giovanni Pipino di Barletta*, favourite of Charles II. (d. 1316; his tomb is in the l. transept), but afterwards altered. In the adjacent monastery is established the **Conservatory of Music** (Pl. 6), founded in 1537. It has produced a number of celebrated composers (e. g. Bellini), and was long presided over by Mercadante. A number of MSS. of Paesiello, Jomelli, Pergolese, and other eminent masters are preserved here. From this point we reach the Largo Mercatello (p. 46), adjoining the Toledo.

*IV. The Museum (Pl. 9).*

In the upper part of the town beyond the Mercatello, in the Piazza Cavour and the new Strada di Capodimonte, rises the **\*\*Museo Nazionale**, formerly called *Museo Reale Borbonico*, or *gli Studj*. It was erected in 1586 by the viceroy Duke of Ossuna as a cavalry-barrack, and in 1615 ceded to the university, which was established there until 1780, when it was transferred to the Gesù Vecchio. Since 1790 it has been fitted up for the reception of the royal collection of antiquities and pictures, to which in 1816 Ferdinand I. gave the name of *Museo Reale Borbonico*. The history of the edifice is recorded on twelve marble slabs recently built into the wall of the vestibule.

Here are united the older and more recent collections belonging to the crown, the Farnese collection from Rome and Parma, those of the palaces of Portici and Capodimonte, and the excavated treasures of Herculaneum, Pompeii, Stabiae, and Cumæ. This aggregate collection is one of the finest in the world; the Pompeian antiquities and objects of art in particular, as well as the bronzes from Herculaneum, are unrivalled.†

The Museum is open daily, 9—3 o'clock; on Sundays and Thursdays gratis, on other days adm. 1 fr.; gratuities forbidden.

The director, *Commendatore Giuseppe Fiorelli*, is now engaged in re-arranging the collections, so that the chief objects of interest are at present difficult to find. There is as yet no catalogue except for the coins, the weapons, and the inscriptions. Custodians stationed at different parts of the building readily give information when applied to; most of them speak French.

Permission to copy or study, which is always accorded to artists and scientific men, is obtained by strangers on showing their passports at the Segreteria (entered by the second door, on the second floor; public entrance to the library on the first floor, p. 71), where a similar permission may be procured for Pompeii and Pæstum. Free tickets for Pompeii (p. 113) are also to be had here.

A room to the r. by the vestibule contains casts, models, photographs, and copies of the objects in the museum, which are sold at fixed but high prices, discount, however, being allowed on large purchases. A catalogue of these articles may be procured. Sticks and umbrellas are deposited at the first door on the l.; tickets sold at the second door.

The following is a sketch of the general arrangements: —

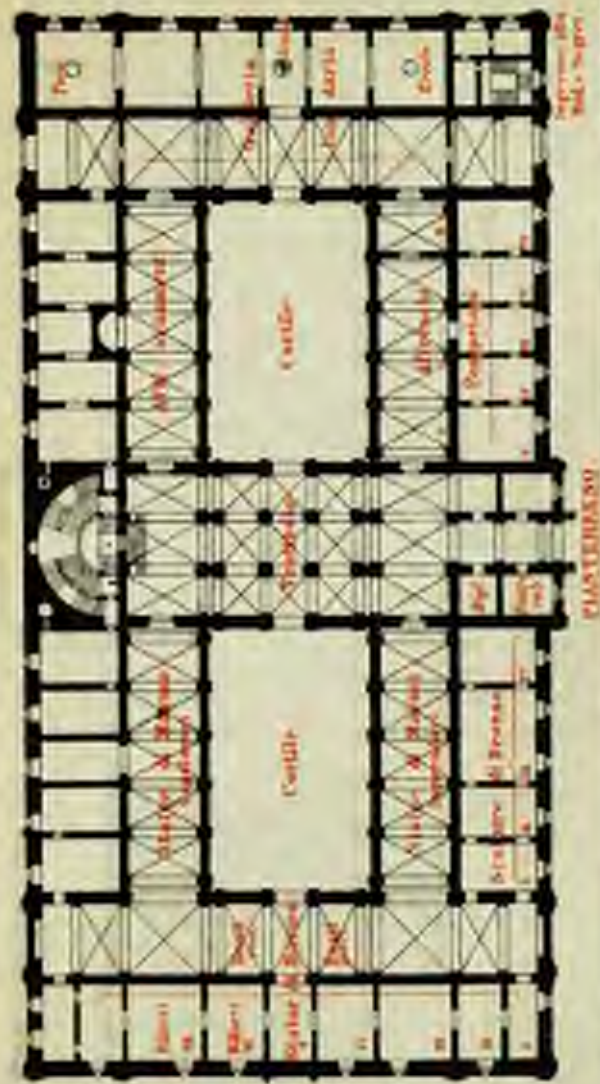
*A. GROUND FLOOR (comp. Plan).*

Right Side: 1st and 3rd doors, ancient frescoes (p. 63); 2nd door, through the court, inscriptions and several

† The following letters indicate the origin of the different objects: *B.* Borgia collection, *C.* Capua, *C. A.* Amphitheatre of Capua, *Cu.* Cumæ, *F.* Farnese collection, *H.* Herculaneum, *L.* Lucera, *M.* Minturnæ, *N.* Naples, *P.* Pompeii, *Pz.* Pozzuoli, *S.* Stabiae.









large sculptures (p. 65); also Egyptian antiquities (p. 66).

Left Side: 1st, 2nd, and 3rd doors, ancient marble statues (p. 66); beyond them large bronzes (p. 69).

#### B. ENTRESOL.

Right Side: Mediæval works of art (p. 70); beyond, ancient crystal (p. 70); farther on, terra cottas (p. 70).

Left Side: Cumæan antiquities (p. 71).

#### C. UPPER FLOOR (comp. Plan).

Right Side: To the *right* and *left*, copies of Pompeian pictures (p. 71); to the *right*, library of the papyri (p. 71); to the *left*, engravings (p. 71); *facing the entrance*, pictures (p. 71; Italian).

Immediately opposite: Library (p. 72).

Left Side: To the *right*, precious relics (p. 73); to the *left*, coins (p. 73); beyond them, the Museum Sant'angelo (p. 74) and vases (p. 74); *opposite*, pictures (p. 73; Neapolitan and foreign); beyond, small bronzes (p. 75).

The LOWER PASSAGE contains the following statues of the Farnese collection: r., by the entrance, Alexander Severus; l., by the entrance, a Melpomene from the theatre of Pompey at Rome, erroneously restored as Urania. By the staircase, r. Flora; l. Genius of the city of Rome. At each of the two doors leading to the court two figures with toga; by the stair-case two river-gods. In the stair-case above, two Venuses from the theatre at Herculaneum. The description of the different storeys always begins on the right (East) side. Thus A. r. signifies 'on the ground-floor, to the right', B. l. 'on the entresol, to the left', and so on.

#### A. Ground Floor.

The **\*\*Collection of Ancient Mural Paintings** (*Affreschi Pompeiani*) from Herculaneum, Pompeii, Stabiae, etc., which we first enter, occupies the right (E.) half of the ground-floor. The arrangement of the paintings has recently been completed. They occupy nine rooms and a corridor, being grouped in accordance with their subjects. The numbering is still unfinished. The frescoes are, with the exception of painted vases and mosaics, almost the only specimens of ancient painting which have come down to us, and therefore of extreme value. They are our sole informants with regard to the ancient style, colouring, and treatment of light and shade. Many of them are beautifully conceived, and executed with an easy, masterly touch, and they include landscapes, historical and mythological subjects, genre-paintings, architectural drawings, animal and fruit-pieces. Although mere decorative paintings of a small provincial Roman town, they



suffice to show how thoroughly the profession was imbued with artistic principles. Some of the representations may be copies from celebrated or favourite pictures, but the style is such as entirely to preclude the idea that they may have been mechanically copied or stencilled. The rapid, easy execution and absence of minute detail prove that they were intended for effect and not for close inspection. Their state of preservation of course varies greatly (comp. *Introd.*, p. XLIII—XLVI).

1st Room: Architectural mural decorations. Most of the representations placed along the wall on the l. side, the narrow wall at the back, and the farther part of the wall on the r. are from the Temple of Isis at Pompeii.

2nd Room: Animals, fruit, still-life, attributes of gods, etc. — Entrance hence to the gallery of inscriptions (p. 65). We now return through the 1st Room to the principal collection.

The following rooms contain the mythological and genre representations. Their enumeration is in the order denoted by the Roman numerals.

3rd Room: xv. Apollo and Diana. Head of Medusa. xvi—xviii. Sea-gods. On the window-wall Phryxus and Helle. Two glass tables exhibit a well-arranged collection of colours found at Pompeii. xix. Ariadne and Bacchus. xx. Sacrifice to the Lares. xxi, xxii. Sacrifice to Isis and representations in the Egyptian style, from the Temple of Isis at Pompeii. xxiv. Cimon nourished from the breast of his daughter Perone (a favourite subject with modern artists, known as 'Caritas'). Aeneas wounded. The Trojan horse. Scipio and the dying Sophonisbe. xxvii. Medea brooding over the murder of her children.

4th Room: xxviii. Hercules supported by Priapus and Omphale. xxix. Perseus releasing Andromeda. xxx. Drunken Hercules and Omphale. Below it, Hercules, Dejanira, and the Centaur Nessus. xxxi. Finding of Telephus (from *Herculaneum*); below it, a paintress; guitar-player; musicians; attiring of a bride; Dioscuri. xxxiv. Orestes before the murder of his mother. xxxv. Comedy scenes. xxxvi. Chastisement of Dirce by Amphion and Zethus (same subject as the Farnese Bull, p. 65). xxxvii. Theseus after the slaughter of the Minotaur. xxxviii. Scenes from the forum of Pompeii, school, hawkers, etc.; man and wife (portraits). Caricature of Aeneas, Anchises, and Ascanius represented with dogs' heads. Pensive Muse. xxxix. Ulysses unrecognised by Penelope. Abduction of Briseis from the tent of Achilles. Achilles being taught the lyre by Chiron. xl. Sacrifice of Iphigenia (from the 'House of the Tragic Poet'). Orestes and Pylades in presence of Iphigenia at Tauris. — Adjacent to this room is the —

5th Room. Mosaics. On the entrance-wall by the pillar: Theseus killing the Minotaur, three copies. Farther on, to the r.: in the centre, actor trained by a poet; on the l. and r. comedy scene (by Dioscurides of Samos, according to the inscription). Under the window: Egyptian landscape. — Principal Wall: The Graces; Phryxus and Helle; Theseus and Peleus; chained dog with the warning 'Cave Canem' (from the threshold of the 'House of the Tragic Poet', p. 125); 'Garland with Muses'; Acratos riding on a lion (from the House of the Faun, p. 131); wild cat with a partridge. — We now retrace our steps, and continue to follow the arrangement of the pictures.

6th Room: xli. Rope-dancing Satyrs. xlii. Centaurs. Dancing Satyrs and Bacchantes. xliii. Rope-dancing Satyrs. xlv. Representations of Cupid, among them Cupid as a shoemaker. xlvii. Zephyrus and Chloris. xlix. Venus and Mars, several representations. Venus and Cupids. lvi. Triumphal procession of Bacchus. Bacchus and Ariadne. lviii. Dancers.

7th Room (more ancient paintings from the tombs of Ruvo, Gnatia, Paestum, Capua): LVIII. Mercury as conductor of the dead. Dance of the dead. LIX. Samnite warriors in full armour, from a grave at Paestum. Gorgon head with Messapian inscription. LX. Narcissus in different attitudes. LXI—LXVII. Landscapes from Pompeii, Herculaneum, and Stabiae (118 in number). LXVIII. Vulcan showing Thetis the arms of Achilles. LXX. Jupiter crowned by Victoria. LXXI. Io's arrival in Egypt. Jupiter and Juno on Mount Ida. LXXII. Five drawings on marble (monochromic) from Herculaneum: Achilles (?) in a quadriga; (Edipus with Antigone and Ismene; Latona with Niobe and other women of Cadmus playing at dice (purporting to be by Alexandros of Athens); Scene from a tragedy; Theseus rescuing the bride of Pirithous from a Centaur (?).

To the above collection belongs a corridor containing Nos. LXXIII—LXXXV. (entered from the vestibule of the Galleria Lapidaria, or by the 3rd door in the great vestibule), \***Ornamental Paintings** (*Affreschi Ornamentali*) from Pompeii and Herculaneum, being mural decorations, some of them with raised stucco designs and reliefs. They are executed with taste and precision and deserve careful inspection.

To the r. in the semicircular space, LXXXI. Valuable collection of decorative masks. LXXXII. Pillar with paintings from the Fullonica (fuller's workshop) at Pompeii (p. 130), showing the different processes of the handicraft. The owl is the symbol of Minerva, the tutelary goddess of fullers.

The second door to the r. leads to a court, filled, like the other opposite to it, with reliefs, statues, and architectural fragments, many of which deserve the notice of connoisseurs. From this court we enter the —

\***Gallery of Inscriptions** (*Galleria Lapidaria*, or *Sala del Toro*), which has another entrance from the second room of the ancient pictures (p. 64).

The vestibule, as well as the principal saloon, contain a large collection of Latin inscriptions (upwards of 2000 in all), Oscan inscriptions, and graven (*graffiti*) and painted (*dipinti*) mural inscriptions from Pompeii. The arrangement is in accordance with the geographical situation of the different localities of discovery. They consist chiefly of epitaphs, but also include laudatory and other inscriptions. Among the bronze tables are the celebrated tables of Heraclea (p. 198), bearing on one side regulations as to temple lands in the ancient Greek language, and on the other (inscribed at a later date) the Italian municipal laws promulgated by Cæsar in B. C. 46. A cabinet contains leaden pipes, inscriptions from aqueducts, etc. — The following large sculptures are also placed here: to the l. at the entrance a statue of Tiberius, to the r. Atreus with the son of Thyestes (?). Farther back the celebrated group of the \**Farnese Bull*, a work of Apollonius and Tauriscus, the Rhodian sculptors, once in possession of Asinius Pollio, and found in the Thermæ of Caracalla at Rome in a sadly mutilated condition. The restoration of the group was superintended by Michael Angelo. The new parts are the head of the bull, the Antiope, with the exception of the feet, the upper parts of Dircæ, and considerable portions of Amphion and Zethus. The two sons of Antiope, Amphion and Zethus, avenge the wrongs of their mother by binding Dircæ, who had succeeded in withdrawing the affections of Lycus from Antiope, to the horns of a wild bull. Antiope in the background exhorts them to forgiveness, and not in vain. The boldness and life of the group, originally hewn out of a single block of marble, is unrivalled in any other work of the same character (comp. *Introd.*, pp. xxxvi—xxxviii). Opposite, on the r. side of the room, stands the so-called \**Farnese Hercules*, also from the Thermæ of Caracalla. The legs were at first wanting, but were restored by Della Porta; twenty years later the genuine missing portions were discovered.

and having been presented by Prince Borghese to the King of Naples, were restored to the statue. According to the inscription it is the work of the Athenian Glycon, and was probably executed under the early emperors.

Descending a stair in this hall, and passing through a room containing inscriptions from the catacombs of Rome and Naples built into the walls, we reach the **Egyptian Antiquities**, a considerable number of which were purchased from Cardinal Borgia's collection at Velletri. The arrangement is complete, with the exception of the numbering.

**1st Room.** In the centre Serapis, found in the vestibule of the Serapeum at Pozzuoli. Isis, a marble statuette from the temple of Isis at Pompeii, holding a sistrum and the keys of the Nile, with interesting traces of gilding and painting. On the short wall, Horus with a dog's head. The cabinets contain a valuable collection of small statuettes.

**2nd Room.** In the centre: Granite tombstone with twenty-two figures in relief and hieroglyphics. Egyptian priest, so-called 'Pastophorus', in black basalt. By the walls six glass cabinets with all kinds of trinkets, etc. To the r. of the entrance, the second immured tablet is the so-called 'Table of Isis' from the temple of Isis at Pompeii. By the window-wall a papyrus with Greek writing, dating from the 2nd or 3rd cent., which with forty others was found at Memphis in a chest of sycamore wood, and contains names of the canal labourers on the Nile. Opposite the entrance a number of mummies of men, women, and children, some of them divested of their cerements and admirably preserved (the skull of a female mummy still retains the hair). Also the mummy of a crocodile.

The l. (W.) half of the ground-floor contains the valuable collection of marble sculptures and the bronzes.

The **\*\*Collection of Marble Sculptures** occupies the great corridor with three branches, and the rooms situated beyond the second branch. The objects are not numbered, but some of the statues are furnished with notices of their subjects. The new arrangement of the collection in accordance with the local and historical position of the works is in its main features complete. It is convenient to begin with the N. corridor (*third door from the entrance passage*), the —

**CORRIDOR OF THE MASTERPIECES** (*Portico de' Capolavori*), which contains in chronological order the finest works in the collection, affording a review of the development of the ancient plastic art from the 5th cent. B. C. to the reign of Hadrian and his successors. This part of the collection in particular affords the visitor an admirable opportunity of studying the history of ancient art, and includes moreover several works of the highest merit.

\* *Hera* (Farnese Juno), of the early type, austere in expression, probably copied from the ideal of Polykletus (Introd., p. xxxiv); \* *Orestes and Electra*, a group which has given rise to much discussion, probably belonging to the revived archaic style introduced by Pasiteles towards the end of the republic (Introd., p. xxxviii); *Minerva*, archaic style, from Herculaneum; *Diana*, archaic, with painting, from Pompeii; \* *Harmodius and Aristogiton*, the slayers of the tyrant Hipparchus of Athens, a copy of the bronze statues erected to them at Athens about B. C. 500 (head of Aristogiton ancient, but originally belonging to some other statue, see Introd., p. xxxv); *Athlete* (*Doryphorus*), after Polykletus, from the palestra of Pompeii (Introd., p. xxxiv); *Dying Amazon*, *Dead Persian*, *Giant*, and

*Wounded Gaul*, of the Pergamenian school, all belonging to the group of votive offerings on the Acropolis of Athens, presented by King Attalus about B. C. 200 (Introd., p. xxxvi); *Adonis*, freely restored. *Venus of Capua*: it is uncertain how this statue, which greatly resembles and is little inferior to the Venus of Milo in the Louvre, ought to be restored. The Cupid, the pedestal, and the arms of the goddess are modern. On Corinthian coins Venus, the tutelary goddess of the city, is represented in a similar attitude, in the act of using a shield as a mirror, but it is more probable that the Capuan statue had a figure of Mars standing beside her, whose helmet she trod under her left foot, and from whom she was taking his sword. *Æschines*, once erroneously called Aristides, an admirable draped statue, found at the villa of the papyri at Herculaneum. *Psyche of Capua*, sadly mutilated; she was probably represented with her hands bound behind her, being tortured by Cupid. *Venus Callipygos*, so called from that part of her body towards which she is looking, found in the imperial palaces at Rome; the head, breast, right leg, right hand, and left arm are modern. — The adjacent room to the right contains a large basin in porphyry, valuable columns, a marble basin, etc. — *Homer*, a beautiful bust; *Satyr*, carrying the child Bacchus on his shoulder; *Pallas*, archaic, from Velletri; *Brutus* and *Pompey*, two busts found in a house in Pompeii in 1869; *Juno*; *Nereid*, on a sea-monster; *Agrippina*, a sitting portrait-statue; *Antinous*, the favourite of Hadrian; bust of *Antoninus Pius*; *Plotina*; *Caracalla*; torso of *Venus*.

We next enter the adjoining —

CORRIDOR OF PORTRAIT STATUES AND BUSTS, sometimes called the *Portico dei Balbi*, from the noble family of that name, which was the most distinguished at Herculaneum.

To the right, at the N. end of the corridor, torsi, dogs, leopards, boar sacrifices; *Equestrian Statue of M. Nonius Balbus the Younger*, prætor and proconsul, found, like that of his father at the opposite end of the passage, in the basilica of Herculaneum. On the left, *Statue of the Priestess Eumachia* of Pompeii, erected by the fullers in her honour; *Statue of Marcus Holconius Rufus*, a Roman military tribune, and five times mayor of Pompeii; also two orators from Pompeii. On the right, portrait-statue of an orator from Herculaneum. Then Roman heads, with pedestals in the Roman style, in four rows, one above the other: in the lowest, three examples of a so-called *Seneca*, a *Brutus*, *Scipio*, and a so-called *Hannibal*. Double hermes of an unknown Greek and Roman. Double hermes of *Herodotus* and *Thucydides*. Two sitting statuettes, one of them representing the poet *Moschion*; *Socrates*, a hermes with Greek inscription. Then Greek busts, in the Greek hermal form, in two rows, one above the other: in the lowest row *Euripides*, *Demosthenes*; in the second row *Lysias*, *Herodotus*, *Cirneades*, the astronomer *Aratos*, *Poseidonios*, *Zeno*, *Socrates*; in the third row *Solon*, *Periander*, *Themistocles*, *Agathocles*. (Many of the busts, both Greek and Roman, are either unknown or erroneously named.) On the left the *Family of Balbus*, honorary statues erected by the town council in the theatre at Herculaneum: the father, son, the mother *Viciria Archas*, a handsome matron, and her four daughters (a fifth daughter in the museum at Dresden). *Equestrian Statue of Balbus the Elder*. Genre figures of children, a hunter. Several Dacians from the Forum of Trajan at Rome; two barbarians as supporters, in pavonazzetto, the head and hands in basalt.

We now retrace our steps, and enter the third corridor, the —

CORRIDOR OF THE ROMAN EMPERORS (*Portico degli Imperadori*), the arrangement of which begins at the farther end, by the entrance from the passage. It contains statues and busts in chronological order, of a more or less ideal character.

Left: *Caesar*, a bust and a statue; *Augustus*, a statue, sitting; *Livia*; *Tiberius*, a bust; *Drusus*, a statue from Pompeii; *Caligula*, with reliefs on

his armour; *Claudius*, a sitting statue; *Nero*, a bust and statue; *Galba*, *Otho*, busts; *Vitellius*, a statue; *Vespasian*, a bust; *Trajan*, a statue; *Faustina*, a bust. Right: *Hadrian*, four busts. Left: *Antoninus Pius*, *Marcus Aurelius*, *Faustina*, busts; *Lucius Verus*, a statue and bust. Then *Septimius Severus*, *Probus*, etc.

The SEVEN ROOMS beyond the Portico dei Balbi also have their contents arranged according to subjects. Among much that is mediocre there are a few works of great excellence. The arrangement begins with the gods, in the room opposite the entrance to the collection of bronzes (p. 69).

I. ROOM: Jupiter, Juno, Apollo, Diana, Ceres. In the centre, *Apollo*, in a sitting posture, in porphyry, the head and hands in marble; a work of the decline of art during the imperial period, when a taste prevailed for rare kinds of stone which were difficult to work. Right: *Diana of Ephesus*, in yellow alabaster, the head, hands, and feet in bronze; her symbols indicate the fecundity of the goddess of nature. Left: *Apollo*, in basalt. Posterior wall: *Jupiter*, a bust from the temple of Pompeii (p. 123); *Jupiter*, half-statue from Cumæ; on the r., hermes of the ram-horned *Jupiter Ammon*.

II. ROOM: Venus, Mars, Mercury, Minerva, Bacchus. Among the numerous *Statues of Venus* (eight from Pompeii, including a statuette found in 1873, interesting from its being painted) are several with portrait heads. In the centre, *Mars*, sitting. Opposite, *Mercury*.

III. ROOM: Satyrs, Ganymede, Cupid, Cybele, etc. — Left: *Satyr* with a bunch of grapes; *Pan* teaching the young Bacchus the flute; *Ganymede* with the eagle; *Cupid*, resembling an original by Praxiteles; *Cupid* encircled by a dolphin, fountain-figure; *Atlas*, bearing the globe; *Paris*; *Æsculapius*, from Rome. Right: *Masks* of river-gods, once used as water-spouts. *Nymph* before the bath. Three *Priestesses of Isis*. *Cybele*, the mother of the gods.

IV. ROOM, with statues of Muses from Herculaneum. By the window, head of *Ajar*. In the centre, *Amazon*, falling from her horse; *Hercules* and *Omphale*, a group in the genre style.

V. HALL OF THE FLORA, containing the *Farnese Flora* from the Baths of Caracalla at Rome. The head, arms, and legs were restored by Giacomo della Porta, and afterwards by Albaccini and Taglioni. It is not improbable that the figure once represented a Venus. In a conspicuous position is the *Mosaic of the Battle of Alexander*, which was found in 1831 in the house of the Faun at Pompeii. This work, which is almost the only ancient historical composition in existence, represents the battle at the moment when Alexander, whose helmet has fallen from his head, charges Darius with his cavalry, and transfixes the general of the Persians who has fallen from his wounded horse. The chariot of the Persian monarch is prepared for retreat, whilst in the foreground a Persian of rank, in order to ensure the more speedy escape of the king, who is absorbed in thought at the sight of his expiring general, offers him his horse (Introduct. p. XLV).

VI. ROOM: *Reliefs*. In the centre a beautiful *Marble Vase* with a relief: Mercury, followed by dancing Bacchanalian figures, gives the young Bacchus to a nymph to be brought up. According to the inscription it is the work of a certain Salpion of Athens; it was found at Formia, and was long used as a font in the cathedral of Gaeta. Below this vase is a fountain enclosure with seven gods: Jupiter, Mars, Apollo, *Æsculapius*, Bacchus, Hercules, and Mercury. To the left of the entrance, an early Attic *Cippus*, of the middle of the 5th century. Wall of egress: Bacchanalian. Also *sarcophagi*, *fountain-masks*, and numerous *oscilla*, or reversible marble disks and masks, which used to be hung up by way of ornament between the columns of peristyles.

VII. ROOM: *Reliefs*. Left: *Aphrodite*, seconded by Peitho (persuasion), endeavouring to induce Helen to follow Paris (Alexandrus), who with Cupid stands before her, a Greek work; Bacchanalian: Apollo with the Graces (or Alcibiades with three hetærae); sarcophagus; Battle of Amazons

and Bacchanalian procession. — Window-wall. Gladiator contests from the monument of Scaurus at Pompeii (p. 127); sarcophagus with Prometheus and man as yet uninspired with life, surrounded by beneficent gods. — Posterior wall: \**Banchetto d' Icaro*, or banquet of the drunken Bacchus; trophæum, framed with caryatides; Cupids in the circus; nymph defending herself against a satyr. *Seven Female Figures*, dancing, with names attached: the three Graces (Euphrosyne, Aglaia, and Thalia), then Ismene, Kykais, and Eranno, probably three nymphs, and a smaller figure called Telonnesus, of doubtful import, perhaps the name of a town; \**Orpheus and Eurydice*, with Hermes, in the infernal regions (see Introd., p. xxxv); sarcophagus with Bacchanalian scene; two \**Bacchic Vases*; two \**Candelabra*, the stooping sphinx from Pompeii particularly beautiful; *Pedestal* from Pozzuoli, with figures representing fourteen towns of Asia Minor which the Emp. Tiberius rebuilt after an earthquake, each figure being furnished with its name.

At the S. end of the Portico dei Balbi is the entrance to the \***Collection of Bronzes**, most of them from Herculaneum, a few only from Pompeii. Their respective origins are distinguished by their different colours. The pressure of the masses of lava has imparted a dark, black-green hue to the bronzes of Herculaneum, while those of Pompeii, which were much more exposed to moisture, are oxydised, and of a light, bluish green colour. This collection is unrivalled, and deserves careful and repeated inspection. The number and magnitude of the works, the delicate treatment adapted to the material, and the skilful mastery of difficulties of every kind in casting and chiselling convey to us an idea of the high development of this branch of art in ancient times. — The arrangement, begun in 1865, is now completed, with the exception of the objects in the first room and the numbering.

I. ROOM. *Animals*. \*Colossal horse's head, found at Naples, formerly in the Pal. Colobrano (S. Angelo), and long supposed to be the cognisance of the city. It belonged to a horse which is said to have stood in the vestibule of the temple of Neptune (S. Gennaro), and to have been destroyed by the clergy on account of the veneration with which it was regarded. Horse from Herculaneum, belonging to a quadriga, and reconstructed from minute fragments. Two deer. Several animals once used as fountain-figures.

II. ROOM. *Statuettes*. In the centre: *Bacchus with a satyr* (eyes new, as in many of the others). Two equestrian statuettes, an Amazon and Alexander the Great. \**Venus* arranging her hair, with a mirror in her left hand. Flying Victory. Angling fisherman, a fountain-figure. Boy with goose. Apollo. — Beyond the last, the \**Dancing Faun* found in the large house at Pompeii called the 'Casa del Fauno' (p. 130). In front of it a so-called \**Narcissus*, perhaps a Pan listening to Echo, and a \**Silenus* used as the bearer of a vase (the handle is very unsuitably made in imitation of the body of a serpent). — The window-cabinet contains a number of boys with pipes or masks, once used as fountain-figures. Silenus with a panther. Youthful Bacchus. — E. Wall: all kinds of fancy figures, chiefly gladiators. Small busts: Demosthenes, Epicurus, Zeno, Augustus. Hands with quaint emblems, used as amulets to avert the danger of the 'evil eye'. Above these, Lares (household gods), youths adorned with wreaths and bearing drinking-horns and vases. — N. Wall. Statuettes of gods: Hercules, Victoria, Fortuna, Bacchus, Mercury, Minerva, Jupiter, etc. — W. Wall: Etruscan mirrors, the backs adorned with engraved scenes.

III. ROOM. In the centre: \**Drunken Faun*. On each side a copy of the statue of a Runner. To the r. beyond these: \**Apollo* playing the lyre, from Pompeii, a work of the archaistic school of Pasiteles, about the beginning of the Empire. To the l. beyond it, Apollo shooting. On the

r. before the latter, *Head of Apollo* in the archaic style. *Mercury* reposing. To the l. before the last, so-called *Head of Seneca*. *Sleeping Saturn*. — Window Wall: *Diana* shooting, half-figure. Female portrait-statue. *Boy-priest* ('camillus'). In the corner a portrait-head. — E. Wall: Female portrait statue (Livia, consort of Augustus). Between the doors, Archytas of Tarentum, on a console, with bandaged head; above it a head of Ptolemy Philadelphus. *Three dancing women* from the theatre of Herculaneum (three corresponding figures on the opposite side). Head of the philosopher Democritus (?). On a console above it, a male portrait-head. — N. Wall: *Female head* with hair restored (erroneously called Ptolemy Apion). On a console, portrait-head. Statue of Augustus as Jupiter. Head of a so-called Berenice (eyes and lips lined with silver when discovered). Statue of Claudius as Jupiter. Female portrait-statue as a *Pietà* from Herculaneum (mother of Balbus?). — W. Wall. Between the doors, *Heracitus* (?). On a console, the young Tiberius. Three dancing women from Herculaneum (see above). On a console, *Head of a bearded Dionysus*, commonly called Plato. Above it, Lepidus. In the corner, a statue of Nero Drusus, sacrificing.

IV. ROOM. *Weapons*. In the centre *Equestrian statue of Nero*, found in the forum of Pompeii. — Window Wall: *Bust of Scipio Africanus*. Two Greek busts, perhaps destined for a palæstra, with projecting supports for wreaths; the first is furnished with the name of the artist, Apollonius, son of Archias of Athens. Bust of C. Cæsar. The cabinets contain a choice *Collection of Weapons* (detailed descriptions hung up at the entrance). — E. Wall: Greek armour, helmets, and weapons, found at Paestum, Ruvo, and Canosa. — N. Wall: Helmets of gladiators and richly decorated armour from Pompeii and Herculaneum. Above these, 283. Helmet with the Taking of Troy; 288. Shield with head of the Medusa. In the corner a bust of Sulla. W. Wall: Italian weapons; among them a cock, a Samnite boundary figure, from Pietrabbondante (Bovianum). Catapult balls, etc.

#### B. Entresol.

The Entresol (Ital. Mezzanino) contains on the r. the Renaissance objects, and beyond them the ancient crystals and terracottas, on the l. the Cumæan collection and the 'Controlloria', or office of the superintendent of the Museum.

The **Collection of Renaissance Works** (*Raccolta degli oggetti del Cinquecento*) is arranged in two rooms.

I. Room. In the centre: a large bronze tabernacle, the design ascribed to Michael Angelo, executed by Jacopo Siciliano. Left: bust in bronze of Ferdinand of Arragon. Busts in marble of Paul III. and Charles V. Right: Medusa after Canova; an altar with reliefs in marble of the German school, representing the Passion in seven sections. — II. Room: Indian and Chinese paintings, and all kinds of Asiatic curiosities. The cabinets contain weapons, seals, carved amber and ivory, etc.

The next room contains the **Collection of Ancient Crystal** (*Vetri*), the most extensive of the kind in existence, showing the numerous ways in which it was used by the ancients.

Several panes of glass from the villa of Diomedes should be inspected; also a beautifully cut glass vase with white Cupids and foliage on a blue ground, which was found in 1837 in a tomb in the street of the tombs at Pompeii, and contained ashes.

#### Adjacent is the **Collection of Ancient Terracottas**.

I. Room: Common earthenware articles for household use. Among them are vessels with beans, wheat, almonds, egg-shells, plums, olives, etc. from Pompeii. In the passage to the second room to the l. Artemis. r. Medusa. — II. Room. Several Etruscan sarcophagi with recumbent figures on the lids. Numerous lamps. In the cabinets figures of small animals — horses, pigs.

birds, also hands and other votive-offerings such as are still to be seen in Roman Catholic churches: infant in swaddling-clothes, legs, right half of a human figure. By the window to the r. a colossal Juno, l. Jupiter from the small temple of Æsculapius at Pompeii (p. 137). By the door of egress to the r. the fragments of the celebrated Volscian relief from Velletri, in the ancient Italian style, with traces of colouring: warriors on horseback and in chariots. — III. Room: Lamps, goblets, votive limbs; in the cabinets opposite the door interesting heads, detached, and in relief, also statuettes. By the window two comic figures, in front of them a small painted statuette. By the wall of egress, fine reliefs and statuettes in terracotta; also moulds employed in their execution.

The central storey contains the **Cumæan Collection**, which was purchased by the Prince of Carignano from the property left by the Count of Syracuse and presented to the Museum. It consists principally of vases, terracottas, and bronzes found at Cumæ.

By the window of the *first room* an elegant jewel-case in wood, containing several golden ornaments. In the *second room* tables with small objects in bronze, gold, and crystal; a remarkable head in wax from a Roman tomb. Among the vases at the window is a fine specimen of the more recent Attic style, representing a battle between Amazons and Greeks.

### C. Upper Floor.

On the r. (E.) side we first reach two rooms, opposite each other, containing **Copies of Pompeian Pictures**.

These merit careful inspection, as they serve to convey an idea of the brilliant colouring of these ancient walls when they were first discovered. The room on the r. contains a cabinet in which the skull, arm, and impression of the bosom in lava, of a girl found in the Villa of Diomedes, are preserved. \*Model in wood of the 'House of the Tragic Poet' at Pompeii (p. 125). Models of the amphitheatres of Pompeii and Capua. — The room on the l. contains models of the temples of Pæstum.

Next, on the r., is the **Library of the Papyri**.

This collection was discovered in a villa near Herculaneum in 1752. The rolls were completely encrusted with carbonaceous matter, and it was only by slow degrees that the real value of the discovery was appreciated. About 3000 were discovered, of which 1800 only have been preserved. The thin layers of the bark (*libri*) of the papyrus plant, each of the breadth of one column of writing, are pasted together and rolled round rods, and the difficulties encountered in disengaging them may be imagined. The task was long attempted in vain, until the Padre Piaggi invented an ingenious machine by which the difficulty was removed. Several of these may be seen at work in the second room. Several hundred of these *libri* have been by degrees unrolled, and whatever of their contents has escaped obliteration has been published in the *Volumin Herculensia*. The library belonged to a follower of the Epicurean school, and the recovered MSS. are by no means of general interest. They contain treatises in Greek by the Epicurean Philodemus, a contemporary of Cicero, on nature, music, rhetoric, etc.

Opposite these rooms is the **Collection of Engravings**, permission to inspect which must be obtained from the custodian.

This room also contains (r.) an admirable \*Bust of Dante in bronze, said to have been modelled from a cast taken from the poet's features after death. On the walls are hung drawings and sketches by great masters, among whom are Caravaggio, Raphael, and Michael Angelo (group from the frescoes in the Cap. Paolina at Rome).

In a straight direction we next enter the \**First Section* of the **Picture Gallery**, containing master-pieces of the Italian, as well as the Neapolitan school. The collection has recently been re-



arranged. Catalogues in each room. The 7th and 8th rooms comprise the chefs d'œuvre; the contents of the others are of subordinate importance.

1st Room (Roman School): \*5. *Claude*, Quay at sunset; 12. *School of Raphael* (?), Female Portrait; 27. *Sassoferrato*, Adoration of the Shepherds; \*28. *Raphael*, Madonna delle Grazie, a copy; 55. *R. Mengs*, Ferdinand IV.; 47. *Pannini*, Charles III. visiting Benedict XIV.

2nd Room (Schools of Parma and Genoa): 1. *Bernardo Strozzi*, Portrait of a Capuchin; 9. *School of Correggio*, Head as a study.

3rd Room (Lombard School): 11. *School of Leonardo*, John the Baptist; 15. *Same School*, Madonna with two donors of the picture; 17. *Cesare da Sesto*, Adoration of the Magi, one the master's chief works; \*18. *Leonardo's School*, Christ and John; 19. Madonna; 29. *A. Bronzino*, Portrait.

4th Room (Venetian School): 1. *School of Mantegna*, Suffering Christ; 1. *Moise Vivarini*, Madonna enthroned; 9, 13, 16, 22, 25, \*28, etc. *Canaletto*, Views of Venice; 19. *Tiberio Tinelli*, Portrait; 39. *Moretto*, Scourging of Christ. Proceeding hence in a straight direction we reach the 5th, and, turning to the r., the 7th and 8th rooms.

5th Room (various schools): 5. *Parmeggianino*, Madonna (tempera); 15. *Giorgione* (?), Portrait of the Principe di Salerno; 79. *L. Lotto*, Madonna with St. Peter the Martyr; 25. *Titian* (?), Penitent Magdalene; 27. *Palma Vecchio*, Madonna, saints, and donors; 33. *Pinturicchio*, Assumption; \*35. *Bart. Vivarini*, Madonna enthroned; 36. *Breughel*, Penitent deceived by the world (tempera); 36. *School of Perugino*, God the Father; \*40. *Parmeggianino*, Portrait of his daughter; \*51. *Mignaud*, Portrait of Fénélon.

6th Room: 4. *Velasquez*, Drinkers, a copy; \*11. *Mantegna*, S. Eufemia; 37. *Holbein* (?), Portrait of Erasmus. — Hence back to the 4th room, from which the collection of the master-pieces is reached.

7th Room: 1. *Salvator Rosa*, Christ and the scribes; 2. *Sebastian del Piombo*, Mary watching the sleeping infant Jesus; 3. *Correggio*, Madonna, named la Zingarella, or del Coniglio (rabbit); 4. *Van Dyck*, Portrait; 5. *Titian*, Danae; 6. *Correggio*, Betrothal of St. Catharine; 8. *Titian*, Portrait of Paul III.; 9. *Correggio* (?), Descent from the Cross; 11. *Titian*, Portrait of Philip II.; 12. *Spagnoletto*, St. Sebastian; 13, 14. St. Jerome, by the same master; 15. *Guercino*, Magdalene; 16. *Rubens*, Monk.

8th Room, to the l.: \*17. *Giulio Romano*, Holy Family, called Madonna del Gatto; 18. *Raphael* (?), Portrait of the Cavaliere Tibaldeo; 19. *Giovanni Bellini*, Portrait; \*20. *Raphael*, Holy Family (Madonna del divino amore), of the master's Roman period; 21. *Andrea del Sarto*, Copy of Raphael's portrait of Leo X., with Cardinals Giulio de' Medici and Rossi (at Naples this picture is declared to be the original); 22. *Raphael*, Portrait of Cardinal Passerini; 23. *Luini*, Madonna; 24. *And. del Sarto* (?), Portrait; \*25. Adoration of the Magi; \*26. Christ on the Cross, both by Netherlands masters; 27. *Breughel*, The seven blind men; \*28. Nativity (date 1512) ascribed to *Dürer*; 29. *Perugino*, Madonna; \*31. *Hubert van Eyck* (?), St. Jerome extracting the thorn from the lion; \*32. *M. Venusti*, Copy of Michael Angelo's Last Judgment, before its disfigurement; \*33. *Giovanni Bellini*, Transfiguration; 34. Holy Family, master unknown; 35. *Parmeggianino*, Lucretia; 36. *Santafede*, Madonna and saints.

Returning to the exit, we may in passing obtain a glimpse through the central staircase at the principal hall of the **Library**.

It contains numerous ancient Italian works (200,000 vols., 4000 MSS.) and valuable Greek MSS. (among which Lycophron's *Alexandra*, Quintus Smyrnaeus, date 1311), and Latin (e. g. Charisius, *Ars grammatica*; the half-burned MS. of Festus; a mass-book with beautiful miniatures of fruit and flowers, called la *Flora*); catalogues for the use of visitors. In the principal hall the custodian awakens a remarkably fine echo. Books may not be removed from the library, but within its precincts three may be used at a time (8—2 o'clock). Readers enter from the outside (not through the museum) by the last door reached by the stair to the r. in the museum buildings. The arrangements are sadly defective.

The third stair leads to the left (W.) wing, containing the second half of the picture-gallery, and other important collections.

The first room to the r. contains the collection of **Precious Relics**, consisting of ancient cut stones, and trinkets in gold and silver.

In the cabinets to the r. are preserved glasses and dishes containing various articles of food from Pompeii: nuts, figs, dried oil, eggs, a loaf with the name of the baker Q. Cranius. Also other objects in common use: remnants of nets and cables, a purse, colours found in a shop at Pompeii, small ivory figures. By the window, the celebrated Tazza Farnese, a vessel of onyx with beautiful reliefs, the largest of its kind. On the outside a large Medusa's head in relief; in the inside a group of seven persons, referred by some to the occasion of an inundation of the Nile, by others to a festival in spring, instituted by Alexander at the foundation of Alexandria. The first table near the window contains the cameos, or stones cut in prominent relief, many of which are very remarkable: 32. Head of Medusa; 29. Zeus in conflict with the Titans, by Anthemion; 65. Portion of the group of the Farnese bull, which it is intended to restore to its place. The second table contains the intagli, or stones on which the designs recede: 209. Ajax and Cassandra; 213. Apollo and Marsyas; 392. Bacchante. The third table contains unfinished stones; the fourth a considerable collection of rings, among which a gold ring with a male portrait, possibly of Brutus, with the artist's name Anaxilas. The cabinets by the l. wall contain: 1. Objects in silver; vases, one with the apotheosis of Homer; a small sundial. 2. Beautiful tripods; vases with foliage; rings from the Greek tombs in the Basilicata at Armento; silver plate from the house of Meleager at Pompeii, e. g. two goblets with Centaurs. Also, under glass, golden trinkets from a tomb of Tarentum. 3, 4. Gold ornaments: a chain, bracelet, necklace, ring, and ear-rings, found with a female skeleton in the house of Diomedes at Pompeii; bracelets, brooches, beautiful necklace from Ruvo, etc.

The next door to the r. leads to the *Reserved Cabinet*, to which men only are admitted; it contains mural and other paintings not adapted for public exhibition, and numerous bronzes of considerable artistic merit.

The first room to the l. contains the **Collection of Coins** (*Medagliere*), which within the last few years has been suitably and tastefully arranged, and is of almost unrivalled value and extent.

The *first room* contains the Greek, the *second* and *third* the Roman, the *fourth* the mediæval coins, and the *fifth* the dies of the Neapolitan mint, together with a numismatic library. Catalogues are placed over the glass-cases for the use of visitors. In the corners are busts of distinguished numismatists. — The Museo S. Angelo (p. 74) adjoins the 5th room.

In a straight direction a door leads to the **Second Section** of the **Picture Gallery**, chiefly containing works of the later Italian and Neapolitan masters, very inferior in attraction to the first section.

1st Room (Bolognese School): 38. *Romanelli*, Sibyl; 55. *Ann. Caracci*, Rinaldo and Armida; 62. *Lavinia Fontana*, Christ and the Samaritan woman; 69. *Caravaggio*, Judith and Holofernes; 71. *Ann. Caracci*, Landscape with St. Eustachius.

2nd Room (Tuscan School): 2. *And. del Sarto*, Madonna, a copy; 22. *Mazzola*, Pietà, and saints; 26. *Lor. di Credi*, Madonna; 29. *Florentine School*, Madonna enthroned; 30. *Matteo da Siena*, Murder of the Innocents; 31. *Sandro Botticelli*, Madonna; 33. *Florentine School*, Pope Liberius founding S. Maria Maggiore (ad nives) at Rome; 43. *Dom. Puligo*, Portrait.

3rd Room (Neapolitan School): 6. *Zingaro* (?), Madonna and saints; 31. *Sim. Papa Senr.*, St. Michael with SS. Jerome and James and the donors.

4th Room, adjoining the last on the r., contains Byzantine works, badly preserved and freely restored.

5th Room (Neapolitan School): 5. *Criscuolo*, Adoration of the Magi; 51. *L. Giordano*, St. Xavier baptizing the Indians (painted in three days); 53. *Traversa*, Girl with doves; 54. *Pacecco di Rosa*, Madonna; 61. *Spagnoletto*, Joseph and the Infant Christ; \*67. *Luca Giordano*, Madonna del Rosario; 68. *Don Gargiulo*, Smokers. — A large cabinet in the centre from the sacristy of the monastery of S. Agostino degli Scalzi contains objects artistically inlaid with ivory and glass. A second cabinet contains majolicae. Then the *Cassetta Farnese* in bronze, executed by Giovanni de' Bernardi, with six beautifully cut stones: Meleager and Atalanta, Procession of the Indian Bacchus, Circus games, Battle of the Amazons, Battle of the Centaurs and Lapithæ, Battle of Salamis.

6th Room (German School): 7. Portrait of a cardinal, master unknown; 12. *Breughel* (?), Landscape; 22. *Amberger* (?), Portrait; 41. *Luc. Cranach*, Christ and the adulteress.

7th Room (Netherlands Schools): 1. *Rembrandt*, Portrait; 12. *Netherl. School*, Portrait; 36. Crucifix, after *Van Dyck*; 61. Collection of miniatures of the House of Farnese; \*73. *Miererelt*, Portrait; 78. *Ferd. Bol*, Portrait; 85. *Van Ceulen*, Portrait; 89. *Nabussou*, Villa Medici at Rome.

From the 6th Room of the paintings we enter a circular room, the first of the collection of vases (see below), and pass thence to the left into the **Museo Santangelo**, which occupies three rooms. This museum was formerly in the Pal. Santangelo, but was purchased by the city of Naples in 1865 and placed under the care of the Museo Nazionale.

1st Room: *Vases*. In the cabinet in the centre, a vase with Bacchanalian scene; r. a vase from Ruvo with the death of Meleager. In the middle of the cabinet on the l., Bacchanalian feast with an armed dancing woman. To the r. by the window a \*cabinet with drinking-horns (rhyta).

2nd Room: *Terracottas and Small Bronzes*. Left by the entrance, a vase from Nola, with the return of Hephestus to Olympus.

3rd Room: *Collection of Coins*, one of the most extensive in Italy (about 43,000 in number), particularly valuable on account of its ancient Italian specimens. Catalogue by Fiorelli recently published. On the table by the window an interesting selection of 'aes grave' and other Italian coins. By the window a vase with Pelops and Oenomaus. In the centre a vase with Orpheus in the infernal regions. By the wall of the egress, \*Mercury and Spes, relief mosaics from Metapontum, unique of their kind.

We now return to the **\*\*Collection of Vases**, which begins with the circular room mentioned above, and occupies seven rooms. This is a collection of great extent and value, and is particularly rich in specimens of the large and magnificent vases of Lower Italy. The want of a catalogue renders it difficult to obtain precise information. The specimens placed on pillars and those contained in the four last rooms are the finest in the collection. The rooms are paved with ancient mosaics, restored where defective. — As Greek vase-painting was adopted by the Etruscans and modified according to the national taste, so this branch of art was strongly influenced in Lower Italy, and especially in Apulia, by the peculiar character of its inhabitants. The vases here are of large and imposing dimensions, and the artists, not satisfied with the decoration of painting alone, have frequently superadded reliefs to adorn the necks and handles. Their aim appears to have been to cover, if possible, the entire surface of the vase with the colours. The

different series of representations, one above another, which they bear, are often without connection; or the centre is occupied by an architectural design and surrounded irregularly with groups. The figures are generally of a somewhat effeminate mould, and great care appears to have been bestowed on the delineation of rich but scantily folded garments. The representations are for the most part borrowed from the ancient Greek tragedy, but in some cases scenes of a more Italian character are observed. The period of their manufacture is believed to have been shortly after the reign of Alexander the Great.

1st Room: A variety of unpainted vases. Those preserved in the two cabinets opposite the entrance, and the three placed on pillars in front of them are specimens of the earliest stage of this art. They are of a yellowish colour, ornamented with two rows of plants or animals of brownish or black colour, and are round or oval in form.

2nd Room: By the window two models of tombs, which illustrate the manner in which the vases were discovered. As the ornaments, weapons, etc. of the deceased were deposited with his remains in the tomb, so also were these vases which adorned his home; in some cases, however, the nature of the subjects leads to the conclusion that they were manufactured for this express purpose. Left, by the window, Battle of Amazons. Right by the exit, Electra mourning at the grave of Agamemnon.

3rd Room: Dædalus and Icarus. Death of Archemerus.

4th Room: In the centre the largest vase yet discovered (from Ruvo). with a battle of Amazons and Greeks. By the window to the r. the celebrated large vase of Darius from Canosa: Darius planning the conquest of Greece; above is Hellas, at whose side Athene and Zeus are standing; beneath are the Persian provinces on which subsidies are levied for the war, with accompanying names. Adjacent, under a glass shade, Lekythos with reliefs of Marsyas and Apollo. On the l. Patroclus.

5th Room: By the window, Destruction of Troy, Battle of Amazons, Bacchanalian sacrifice, all from Nola.

6th Room: In the centre a large vase from Altamura, with Orpheus in the infernal regions.

The third room of the small bronzes may be entered hence. but it is generally reached through the 6th room of the picture-gallery (p. 74).

The collection of the **\*\*Small Bronzes**, the finest of its kind in existence, consists chiefly of household utensils, lamps, candelabra, tools of all kinds, musical and surgical instruments, weapons, etc., most of them found at Pompeii, and is admirably adapted to convey an idea of the life and habits of the ancients. The use of most of the objects is too obvious to require explanation. The most valuable are in the centre.

1st Room: Candelabrum from the villa of Diomedes, a small Bacchus riding on a panther, and a pilaster adorned with a mask and bucranium (skull of an ox), on a square pedestal; the lamps hang from four branches; those at present placed there are not the original. A large kettle and iron stocks from the gladiators' barracks at Pompeii, near which three skeletons were found. Baths. Tripod for sacrifices, richly decorated, from the temple of Isis at Pompeii. Two pitchers with double handles. Table-support with Victoria and trophies. Bisellia (seats of honour) decorated with horses' heads, swans, and inlaid silver ornaments. A portable

stove. — The 2nd Room contains a Model of Pompeii, faithfully representing the ruins, on a scale of 1:100, but still unfinished. — In the 3rd Room a triclinium, or three dining-sofas, each for three persons (the table was placed in the middle). Three money-chests, which were once employed in the atrium of an ancient house, from Pompeii.

### *V. The Posilipo.*

The name is derived from that of a villa of the notorious epicure Vedius Pollio, viz. Πανσύμπον (i. e. 'sans-souci' or 'an end to care'). It afterwards came into the possession of Augustus, and the name was gradually extended to the whole of the eminence which bounds Naples on the W. It is now covered with charming villas, and the modern quarter of the city is extending in this direction. The Posilipo is most conveniently visited from one of two points, the museum, or the sea-side. We select the latter. These are also the points whence the routes lead to the places of interest mentioned in R. 5, with an excursion to one of which a visit to the Posilipo may be combined.

We now proceed to describe the modern quarter of the city, stretching to the W. of the Toledo, and rapidly increasing in extent.

The \***Villa Nazionale**, formerly *Villa Reale* (Pl. C, D, 6), generally called *The Villa*, situated close to the sea, affords the principal, and one of the most beautiful walks in Naples. This promenade, laid out in 1780, and considerably extended in 1807 and 1834, skirts the Riviera di Chiaia, and is about  $\frac{2}{3}$  M. in length, but not more than 50 yds. in breadth. The grounds are laid out chiefly in the Italian style; the avenue of oaks leading towards the sea is particularly beautiful. Among the trees a few palms will be observed. In the centre are several cafés. The sculptures intended for the decoration of the grounds, indifferent imitations of ancient and modern works, do not deserve inspection. In the principal walk is a large ancient granite basin from Pæstum, brought from Salerno, and placed here in 1825 to replace the celebrated group of the Farnese Bull, which was then removed from this spot to the Museum. To the r., farther on, is a so-called '*Pompeiorama*' (adm. 1 fr.), containing views and photographs of Pompeii. In the centre of the promenade, the most frequented spot, where the band plays, rises a statue of *Giambattista Vico*, recently erected. Farther on, to the r., rises a mediocre statue of *P. Colletta*, with a long inscription, erected in 1866; then a small temple to the memory of Virgil (p. 80), and another to the l. to that of Tasso. At the end of the garden, to the l., is a \**Belvedere* extending into the sea, affording a cool and delightful resting-place, close to the rippling waves, and commanding a magnificent prospect. The villa is almost deserted during the day, but presents a busy and gay

scene at hours when the daily concerts (gratis) take place: viz., in the colder season 4—6, in summer 9—11 p. m. In the evening, when lighted with gas, enlivened by the music, and fanned by the cool sea-breeze, these grounds afford a good idea of the charms of an Italian summer night (chairs 10 c.).

A handsome new building on the side of the Villa next the sea contains a large **\*Aquarium**, opened in 1874, and belonging to a '*Zoological Station*' founded by the German naturalist *Dr. Dohrn*. The aquarium is on the ground-floor of the building, and is entered from the side next to the Castello dell' Ovo (admission 2 fr. from 1st Oct. to 31st April; 1 fr. from 1st May to 31st Sept.; season-tickets sold at the office).

Although the arrangements of the aquarium are of an unpretending character, it contains such an abundant stock of curious marine animals that it is more interesting than the aquaria of Brighton, Berlin, or Vienna. Among the contents are 6—7 varieties of cuttle-fish (the feeding of the large *Octopus* is interesting), a number of electric rays (which visitors are permitted to touch so as to experience the shock from which the fish derives its name), numerous beautifully coloured fish of the Mediterranean, upwards of twelve different kinds of living coral, beautiful *Medusæ* and crested blubbers, many extraordinary looking crabs and cray-fish, pipe-fish, etc.

The **Zoological Station** has been established for the purpose of assisting zoologists of all nations in the study of marine animal life, and is furnished with large laboratories and a valuable zoological library on the upper floor of the building. The greater part of the expense was borne by *Dr. Dohrn*, and the German government contributed a sum of 1500 L. Arrangements have been made with the governments of different countries and with several universities regarding the terms on which the establishment may be used for scientific purposes.

The grounds of the Villa in the direction of the Posilipo are terminated by an avenue of small trees. By the side of the carriage road a riding-path extends the whole length of the Chiaia. Towards sunset the corso, or principal promenade, takes place here. The number of the carriages is so great that in many places they are seen four abreast. Where the Str. di Chiaia divides, the *Str. di Piedigrotta* gradually ascends to the r. to the Posilipo, which it penetrates by means of the celebrated *Grotta di Posilipo*, and leads to *Pozzuoli* (p. 87). If an excursion be made thither, this road may be taken in going, and the Str. Nuova di Posilipo, skirting the sea and described below, in returning.

The **Mergellina** (Pl. A, 7), a continuation of the Chiaia, is a long row of houses and villas on the slopes of the Posilipo facing the sea, intersected by the **\*\*Strada Nuova di Posilipo**, which was begun in 1812, and continued as far as Bagnoli in 1832. As this road commands a succession of the most beautiful views, the traveller should on no account omit to visit it, which, when time is limited, he may do in going to or returning from Pozzuoli.

About 5 min. walk from the point where the Str. di Piedigrotta diverges from the Chiaia to the r., the road forms a curve

in the direction of the sea. A little above this curve, to the r. (from the exterior scarcely distinguishable), stands the **Chiesa del Sannazaro**, or *S. Maria del Parto*, on the site of a small estate which King Frederick II. of Arragon presented in 1496 to the poet Jacopo Sannazaro (b. at Naples, 1458), for whom he entertained the highest regard. After his villa had been destroyed by the French in 1529, the aged poet caused the church to be erected by monks of the Servite order. It derives its name from his Latin poem 'De partu Virginis'.

The church contains a high-altar and six chapels. In the 1st chapel to the r., St. Michael overcoming Satan, by *Leonardo da Pistoja*. The devil is represented with the features of a woman of whom Diomedes Carafa, Bishop of Ariano, was once passionately enamoured, and is popularly known as 'il diavolo di Mergellina'. Behind the high-altar is the monument of the poet, executed by *Fra Giovanni da Montorsoli* from a design by Girolamo Santacroce. At the sides Apollo and Minerva, popularly believed to be David and Judith; on a bas-relief between them Neptune and Pan, with Fauns, satyrs, and nymphs singing and playing, an allusion to Sannazaro's poem 'Arcadia'; above is the richly decorated sarcophagus with the bust of the poet which bears his academic name: *Actius Sincerus*. At the base of the monument is the inscription by Bembo: —

Da sacro cineri flores: hic ille Maroni  
Sincerus Musa proximus ut tumulo.

It alludes to the poet's having imitated Virgil. His principal works are idyls, elegies, and epigrams in Latin.

To the r., farther on, rises *Villa Angri*; then to l. by the sea the picturesque ruins of the *Palazzo di Donn' Anna* (erroneously believed to be that of the Regina Giovanna), begun in the 17th cent. by *Fansaga* for Donna Anna, wife of the viceroy Duke of Medina, on the site of a former palace of the princes of Stigliano, but never completed. Farther on is the trattoria di campagna of Frisio (p. 24). The road, gradually ascending, winds between gardens and villas round the base of the hills; to the l. the *Lazzaretto* (quarantine), the *Villa Rocca Romana* with hothouses and a collection of animals, *Rocca Matilda*, and *Villa Minutolo*. At the entrance of the *Villa de Melis*, the so-called *Palazzo delle Cannonate*, a path diverges to the l. and descends to the extremity of the promontory of Posilipo, where the small church of *S. Maria* stands on the site of a former lighthouse. A boat may be hired here to convey the traveller back to Naples. The high road continues to the r.; at the highest point a road unites with it on the r., leading to the Posilipo and Vomero (p. 83). A little farther, after quitting a deep cutting, we reach an open space, where a magnificent prospect of Baguoli, Camaldoli, Pozzuoli, Baiæ, and Ischia is disclosed. The road then descends on the W. side of the Posilipo, passing the so-called *Grotta di Sejanus*, to the coast and *Baguoli*,  $3\frac{3}{4}$  M. from the Villa Reale.

This **Grotto of Sejanus** is a passage hewn through the rocky ridge near the sea by the Punta di Coroglio, upwards of  $\frac{2}{3}$  M. in length, 500 ft. longer than the grotto of Posilipo, and originally

of greater height and width; in the side towards the sea are several openings for ventilation (fee 1 fr., the inspection occupies about  $\frac{1}{2}$  hr.). This is the tunnel whose construction is ascribed by Strabo (v, 4) to M. Cocceius Nerva (B. C. 37), almost simultaneously with that of the Julian harbour on the Lucrine lake by M. Agrippa. It is therefore a mistake to associate it with the name of Sejanus, as it is of much earlier origin. It has recently been cleared of rubbish and supported by walls, on which occasion an inscription was found, recording that the tunnel had been repaired by the Emp. Honorius about the year 400. At the E. extremity of this passage, especially near the rocky promontory of *La Gojola*, the most beautiful views are obtained of Nisida, Procida, Ischia, Capri, the bay of Naples, and a number of relics of antiquity. The custodian conducts the visitor from the grotto to a vineyard in the vicinity (fee 30 — 50 c.), whence a magnificent view is enjoyed, and some of the scattered fragments of the *Pausilypon*, or villa of Vedius Pollio (p. 76) are visible, extending from the slope of the hill down to the sea, and overgrown with myrtles, erica, and broom.

The fishponds, in which the cruel Vedius was in the habit of feeding large lampreys with the flesh of his slaves, lay nearer the town. A small *Theatre* is also seen, which belonged to the villa of Lucullus, with seventeen rows of seats hewn in the rock. Besides these are numerous other relics of the villas with which the Posilipo was almost entirely covered in ancient times. We also observe, close to the sea, in the direction of the town, the *Scuola*, or properly *Scoglio* (rock) *di Virgilio*, perhaps once a temple of Fortune, or of Venus Euploëa, to whom mariners sacrificed after a prosperous voyage.

Opposite to the promontory of Coroglio rises the small rocky island of **Nisida**, the *Nesis* of the ancients, an extinct crater, which opens towards the S. On the N. side is a rock on which the Lazzaretto is erected, connected with the main land by a breakwater. The small harbour below serves for quarantine purposes; the building on the height is a bagno for criminals. The son of Lucullus possessed a villa on this island, to which Brutus retired after the murder of Cæsar in the spring of B. C. 44, and where he was visited by Cicero. He took leave here of his wife Portia on his departure for Greece, previous to the battle of Philippi. In the 15th cent., Queen Johanna II. possessed a villa on the island of Nisida, which was converted into a fort for the purpose of keeping the fleet of Louis of Anjou in check.

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The high road to Pozzuoli, diverging (p. 77) from the Chiaia, ascends, following the *Strada di Piedigrotta*, and passing through the **Grotta di Posilipo** (Pl. A, 7), a tunnel probably constructed in the reign of Augustus. It is mentioned by Seneca and Petronius, under Nero, as a narrow and gloomy pass. Mediæval superstition



attributed it to magic arts practised by the poet Virgil. King Alphonso I. (about 1442) enlarged the opening by lowering the level of the road, and caused it to be ventilated; a century later Don Petro de Toledo caused the road to be paved; and it was again paved and improved by Charles III. (1754), who left it in its present condition. The length of the passage, which is always well lighted, is nearly  $\frac{1}{2}$  M.; height at the E. entrance 80—90 ft., varying in the interior from 20 to 50 ft.; breadth 25—30 ft. Small chapels are situated at the entrance and in the middle. On a few days in March and November the sun shines directly through the grotto, producing a magic illumination. The Neapolitans frequently amuse themselves by raising a deafening shout when passing through the tunnel.

Among the vineyards on the height, to the l. of the entrance to the grotto, is situated the **Tomb of Virgil** (Pl. A, 7), a Roman burial-place or columbarium. The door of the vineyard being opened, we ascend a number of steps. A fine view of the bay and city is obtained from this point; but the monument itself is of no great interest, and its genuineness is doubtful. Admission  $\frac{1}{2}$  fr. each person, and a trifle to the attendant at the tomb and to the opener of the door. This digression occupies about  $\frac{3}{4}$  hr.

The monument contains a chamber about 15 ft. square, with three windows and vaulted ceiling. In the walls are ten recesses for cinerary urns, and in the principal wall, which has been destroyed, there appears to have been one of greater size. Probability and local tradition favour the view that this was the last resting-place of the poet, who, as he himself informs us, here composed his immortal works, the *Georgics* and the *Æneid*, and who unquestionably possessed a villa on the Posilipo, and by his express wish was interred here after his death at Brundisium, B. C. 19, on his return from Greece. Petrarch is said to have visited this spot accompanied by King Robert, and to have planted a laurel, which at the beginning of the present century fell a prey to the knives of curiosity-mongers, and has since been replaced. It is on record that in 1326 the tomb was in a good state of preservation, and contained a marble urn with nine small pillars, the frieze of which bore the well-known inscription:—

Mantua me genuit, Calabri rapuere, tenet nunc

Parthenope: cecini pascua, rura, duces.

Of all this no trace now remains. In 1530, however, Cardinal Bembo's epitaph on the poet Sannazaro (see p. 78) proves that he believed in the genuineness of this tomb; and the following inscription, which is still legible, was accordingly placed on it in 1554:—

Qui cineres? tumuli hæc vestigia: conditur olim

Ille hic qui cecinit pascua, rura, duces.

The question may therefore be considered as decided in favour of the prevalent belief, and the poet's name is thus inseparably connected with Naples and its fascinating environs.

At the egress of the grotto of Posilipo is situated the village of *Fuorigrotta*, where several roads diverge. A new road to the r. leads to Orsolone and Capodimonte. The second leads to the village of *Piumara* (3 M.), at the foot of the hill of Camaldoli, with its vast quarries; a third to the Lago d'Agnano and Astroni, and that in a straight direction to the small *Bagnoli* with warm

springs, situated on the coast, on the road to Pozzuoli. At the W. end of Fuorigrotta is the small church of *S. Vitale*, containing a simple monument to the distinguished philologist and poet Count Giacomo Leopardi, who died at Naples in 1837. The road to Pozzuoli (p. 87) runs hence in a straight direction, while the monotonous road to Agnano diverges to the r. and leads to the ( $\frac{3}{4}$  M.) margin of the crater (one-horse carr. to Agnano and back 3 fr., to Astroni  $3\frac{1}{2}$ —4 fr.). The whole excursion takes 3—4 hrs. (comp. Map, p. 86).

The **Lago d'Agnano** is an ancient crater of irregular form, about 2 M. in circumference, once filled with water, but now drained. Little is said to have been gained by this operation, while the beauty of the landscape is sadly impaired. On its S.E. bank, where the road to Fuorigrotta diverges, are the *Stufe di San Germano*, ancient receptacles in which warm sulphureous vapour is collected for the use of patients (visitors pay  $\frac{1}{2}$  fr. each, but bargaining necessary). In the vicinity is the celebrated *Grotta del Cane*, which, however, in the present age of discovery and science, no longer possesses its ancient interest. It derives its name from the circumstance that the ground and sides are so thoroughly impregnated with carbonic acid gas, that the fumes render dogs insensible in a few seconds, and produce a feeling of languor on human beings (here again extortion can only be prevented by previous bargaining). Dogs are provided for the exhibition of this somewhat cruel experiment, but the curiosity of the traveller may be sufficiently gratified by observing that a light is immediately extinguished when brought in contact with the vapour. Pliny (Hist. Nat. ii, 93) mentions this grotto as: 'spiracula et scrobes Charonæa mortiferum spiritum exhalantes in agro Puteolano'.

From the grotto the road proceeds to ( $\frac{1}{2}$  M.) **Astroni**, the largest and most important of the volcanic craters in this region, upwards of 3 M. in circumference, and densely overgrown with holm-oaks and poplars. On the S. side it contains a small lake, and in the centre an eminence of trachytic lava. The crater has long been used as a preserve of deer and other game for the royal 'chasse'. Access cannot be obtained without permission from the intendant in the Palazzo Reale (p. 40) at Naples. Owing to the badness of the road, driving is practicable only as far as the foot of the margin of the crater. The old road should therefore be ascended to the l. to ( $\frac{1}{4}$  M.) the large gate where the traveller shows his 'permesso'. Fee  $\frac{1}{2}$  fr. Beautiful, but somewhat lonely park scenery. Riding pleasanter than walking.

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From the Museum the *Strada dell' Infrascata* (Pl. D, E, 3), now named after *Salvator Rosa*, ascends the heights of S. Elmo

and the Posilipo. At the base of these hills, and also farther up, donkeys, which many will prefer to carriages, may be hired. The road ascends in zigzags. After 7 minutes' walk an open space is seen to the left. From this point the new **\*Corso Vittorio Emanuele** (Pl. D, 4, 5; C, 5, 6; B, A, 6), now in course of construction, diverges to the l., running considerably above the city, of which it commands an admirable survey. It terminates at the church of *S. Maria di Piedigrotta*, near the entrance to the Grotta di Posilipo (p. 80). Walk thither from the museum about 1 hr., but pleasanter as a drive.

From the Corso Vittorio Emanuele, after 8 min. walk, a steep path ascends to the r. to the Castel Sant' Elmo (p. 83). The easier, but longer approach is by the Str. dell' Infrascata, which the traveller may prefer to follow. Where this road proceeds towards Antignano to the r., a path opposite, by a small chapel, ascends to the l., and shortly afterwards turns to the l., then to the r. (one-horse carr. for the excursion 3—3½ fr.; donkey 1—1½ fr.). Pedestrians may also ascend direct from the Toledo at the *Largo della Carità*, but the path is somewhat precipitous (donkey 1 fr.).

On entering the precincts of the fortifications, we first proceeded to the Carthusian monastery of —

**\*S. Martino** (Pl. D. 5), which is not less remarkable for the beauty of its situation and its views, than for the magnificence of its endowment. It was begun in 1325 by Duke Charles of Calabria, was almost entirely rebuilt in the 17th cent., and is adorned with pictures of the Neapolitan school. Since its dissolution, the monastery has been placed under the management of the Museo Nazionale, and is shown daily, 9—5 o'clock (adm. 1 fr). The custodian expects no gratuity, but sometimes importunes visitors to buy photographs. Part of the now deserted buildings is destined for the reception of a library, to be collected from all the suppressed monasteries at Naples.

The MUSEUM, which is unimportant, consists of nine rooms containing majolicas, crystal, and a state coach of the time of Charles III. — The CHURCH contains an Ascension on the ceiling of the nave and the Twelve Apostles between the windows, by *Lanfranco*. Over the principal entrance a "Descent from the Cross by *Stanzioni* (damaged), and next to it Moses and Elias by *Spagnoletto*. The Twelve Apostles above the arches of the chapels, by the same artist. Frescoes of the choir by the *Cavaliere d'Arpino*. The large Crucifixion by *Lanfranco*. Nativity, by *Guido Reni* (who died before the completion of the painting). On the sides: to the l., Communion of the Apostles, by *Spagnoletto* (in the style of Paolo Veronese), and Christ washing the disciples' feet, by *Caracciolo*; to the r., Last Supper by *Stanzioni*, and Institution of the Eucharist, by the pupils of P. Veronese. The marble decorations of the church, twelve different roses of Egyptian granite, after *Cosimo Fansaga* of Carrara, the beautiful mosaic marble pavement by *Presti*, and the high-altar by *Solimena* also merit inspection. — The SACRISTY, entered to the l. from the choir, is adorned with intarsias by *Bonaventura Presto*, and paintings by the *Cavaliere d'Arpino*, *Stanzioni*, and *Caravaggio*. — Beyond it is the TESORO, containing as an altar-piece a "Descent from the

Cross, the master-piece of *Spagnoletto*; on the ceiling Judith, by *Luca Giordano*, painted, it is said, in 48 hrs., when the artist was in his 72nd year.—The ceiling of the CHAPTER-HOUSE is adorned with a painting by *Corenzio*; other pictures by *Arpino*, *Finoglia*, *Stanzioni*, and *Cambiasso*.

From the chapter-house we pass through another small room and enter the \*CLOISTERS, supported on each of the four sides by fifteen columns of white marble, and adorned with numerous statues of saints. The \*View from the belvedere of the garden embraces the city, the bay, and the fertile country as far as Nola and the Apennines. It is more limited than that from the summit of the fort, but more picturesque.

Visitors are not admitted to the castle without a permesso from the commandant at Naples (Piazza del Plebiscito, Pl. E, 6), which is readily granted.

The **Castel Sant' Elmo** (876 ft.), formerly *Sant' Erasmo*, was erected by *Giacomo de' Sanctis* under Robert the Wise (1343). Under Ferdinand I. (1458) it was called *Castello di S. Martino*, after the neighbouring monastery, and considerably extended. In the 16th cent. it was altered to its present form by Don Pedro de Toledo, and in 1641 some additions were made by the Duke of Medina. The vast walls, the fosses hewn in the solid tuffstone rock, its subterranean passages, and ample cistern formerly obtained for it the reputation of impregnability, which it has long ceased to enjoy. The fort has been dismantled under the new regime and is used as a military prison. A walk on the ramparts affords a splendid panorama of the town and bay, and particularly of the district towards Misenum and Ischia.

Instead of returning by the same route, the visitor is recommended to proceed along the height towards the sea. He may then either descend to the Corso Vittorio Emanuele and by it reach the church of *S. Maria di Picdigrotta* (p. 82), or continue to follow the road on the hill, leading through the *Vico Belvedere* and past the *Villa Floridiana* to the *Vomero*, where it unites with the road described below near the beautiful *Villa Belvedere*.

The **Strada dell' Infrascata** (Pl. D, E, 3; now *Salvator Rosa*) prolonged under different names, leads from the Museum, skirting the brow of the hill, to the extremity of the Posilipo. It intersects the small villages of Antignano, Vomero, Posilipo, and Strato, and passes numerous villas and country-residences. The first half of the way towards Posilipo is bordered with high walls, but beyond that point a succession of delightful views is obtained on both sides, over the town and bay and the W. environs. A walk as far as the projecting rock of the Posilipo occupies 2 hrs.; thence to the Villa Reale 1 hr.; one-horse carr., allowing time to visit S. Elmo and the Grotto of Sejanus (p. 78), 4—5 fr., an excursion strongly recommended, as it

conveys the best idea of the beauties of the environs (drive 2 hrs., visit to S. Elmo  $1\frac{1}{4}$ , to the Grotto of Sejanus 1 hr.).

Half-a-mile from the Museum the *Vico Arenella* diverges to the r. towards the village of that name, situated on the height, the birth-place of Salvator Rosa in 1605, who terminated his chequered career at Rome in 1673.

Running between garden-walls and continuing to ascend, the road next reaches *Antignano*, 10 min. farther. Shortly before the village is reached the road to S. Elmo diverges to the l., and the main road soon divides, leading to Camaldoli to the r., while the route at present described proceeds to the left.

In  $\frac{1}{4}$  hr. more we reach *Vomero*, where the *Villa Belvedere* affords a delightful panorama of land and sea. A precipitous path, the *Salita del Vomero*, descends from this point to the Chiaia. Under the name of Strada Belvedere the road now skirts the heights of the Chiaia, passes the *Villa Regina* (r.), and leads to the summit of the Posilipo. Near the point where it turns towards the S., are the beautifully situated villas *Ricciardi*, *Tricase*, and *Patrizi*.

We next reach the *Grotta di Posilipo*, or *di Pozzuoli* (p. 79),  $\frac{1}{2}$  hr. from Vomero. Between Vomero and the sea the hill bears the name of Posilipo. We now arrive at the village of *Posilipo*, whence the *Salita di S. Antonio di Posilipo* descends to the Mergellina, passing Virgil's Tomb (p. 80).

The road continues on the height, leading in about 1 hr. to the Strada Nuova. Beyond Posilipo it passes through the village of *Strato*, nearly opposite the *Punta di Coroglio*. It affords an admirable survey of the country as far as the Lago d'Agnano, Bagnoli, Camaldoli, the Solfatara, Pozzuoli, the environs of Baia, the heights of Misenum, the island of Procida, and the lofty peak of Epomeo in Ischia; in the other direction, the town and bay.

From the point where the road unites with the Str. Nuova di Posilipo, a walk of 10 min. more to the r. will enable us to inspect the Grotto of Sejanus (p. 78). Thence back to the town is a distance of  $3\frac{1}{2}$  M.

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#### **\*\* Camaldoli**

commands the most beautiful view near Naples, and perhaps the finest in Italy. The monastery, founded by the Marchese di Pescara, the victor at Pavia in 1525, is situated on the E. extremity of the chain of hills bounding the Campi Phlegræi on the N., and is the highest point near Naples (1476 ft.).

Donkeys (2 fr., and a trifle to the attendant; for two or more  $1\frac{1}{2}$  fr. each), which afford the pleasantest means of accomplishing this excursion, are to be found in the Str. dell' Infrascata (Pl. D, E. 3; see p. 83), ascending from the Museum to the left. Or a carriage may be taken as far as the Cappella di Cangianno.

(no donkeys here; necessary therefore to engage one near the Museum), but the last part of the ascent (1 hr.) must still be performed on foot or on donkey-back. The path described below was closed for a considerable time, but is now open to the public on payment of a toll ( $\frac{1}{2}$  fr.). The public road, easier, and about  $\frac{1}{2}$  M. longer, leads through the small village of Nazzaret, but is uninteresting. The whole excursion from the Museum to the monastery and back occupies about 4 hrs. if a donkey be taken, on foot somewhat more. The early morning and the evening are most favourable for the view. The evening excursionist should start in good time on his way homewards, as a crowd of carriages, horses, mules, and walkers often render the road anything but pleasant after dusk.

The Strada dell' Infrascata ascends in 20 min. to Antignano. After 7 min. it reaches an open space, where the new Corso diverges to the left. The road next passes the Stabilimento di Francesco di Sales, a girls' school, and leads between rows of houses, and finally through gardens in 14 min. more to the village. The road to S. Elmo here diverges to the l.; that to the r., through the villages, is our present route. The road soon divides, the branch to the l. leading to Vomero. The branch to the r. must be taken, and, where the road again divides shortly after, that to the left. Half-a-mile farther the frontier of the city douane is reached; below it and in the garden to the r. are beautiful pines. A few min. walk farther we take the field-road passing the Osteria to the l. and soon afterwards crossed by a small viaduct, and do not again quit it. We now traverse a small ravine, the path being shut in by underwood and pines. After 20 min. a house is seen to the r.; 2 min. more, a farm. The path now ascends to the r., commanding a fine view of the bay. Where, after 7 min., it divides, the branch descending to the l. is taken, passing a ravine, through which a beautiful glimpse of Capri is obtained. At the end of the ravine a road diverges to the l. but this and all the intersecting forest paths must be avoided. After 25 min. the path passes through a gateway, ascends to the l. by the wall of the monastery garden, and then turns to the left.

Visitors ring at the gate (a few sous to the doorkeeper), but as both monastery and church are uninteresting, we may at once enter the garden. It should be observed that there are two particularly fine points of view; the most important of these is in the garden, in a straight direction; the other, by the monastery, affords a survey of the Campanian plain. Ladies have been admitted since the dissolution of the monastery. The surviving monks, four in number, offer wine and coffee to visitors.

The *\*\*View* from Camaldoli embraces the bays of Naples, Pozzuoli, and Gaeta, the widely extended capital (of which a great

portion is concealed by S. Elmo) with its environs, the Lago d'Agnano, the craters of Solfatara and Astroni, the promontories of Posilipo and Misenum, the islands of Nisida, Procida, and Ischia, and the districts of Baiæ, Cumæ, and Liternum. Towards the S. the view is bounded by Capri and the Punta della Campanella, the ancient promontory of Minerva. The small towns of Massa, Sorrento, and Castellamare are visible; also Monte Sant' Angelo, the smoking cone of Vesuvius, and the luxuriant plain at its base. Towards the N. the eye wanders over the expanse of the *Campania Felix* with its numerous villages, over Nola, Cancellor. Maddaloni, Caserta, Capua, Monte Tifata, the volcanic group of the Rocca Monfina, the lake of Patria, Gaeta, the hills of Formia. and the Monte Circello beyond. To the W. extends the open sea with the islands of Ponza, Ventotene, S. Stefano, and Isola delle Botte.

A precipitous path, traversing wood and rock, leads from Camaldoli to the plain of *Pianura*. On the S. side of the monastery lies the village of *Soccavo*, beyond it Fuorigrotta, above which rises the hill chain of S. Elmo, Vomero, and Posilipo.

## 5. Pozzuoli, Baiæ, Misenum, and Cumæ.

The district to the W. of Naples has from time immemorial been a scene of the most powerful volcanic agency, and as late as the 16th cent. vast changes have taken place here, the traces of which are encountered by the traveller at every step. This tract is scarcely less interesting in an historical than in a physical point of view. It was here that Hellenic civilisation first gained a footing in Italy, and constant communication was thenceforth maintained between this portion of the peninsula and the East. The legends of Hellenic tradition are most intimately associated with these coasts, and the poems of Homer and Virgil will continue to invest it with a peculiar interest as long as classic literature exists. The prosperity of this lovely coast has long since departed. The grand creations of imperial Rome, the innumerable palatial villas of the Roman aristocracy, have long been converted into a chaotic heap of ruins by convulsions of nature, and have left behind comparatively slight traces of their former magnificence. The malaria which prevails in many parts of the district, and the stupendous, though slumbering, agencies beneath the soil cast a certain gloom over the scene; but the inexhaustible beauties of Italian nature are still invested with the same charms as they possessed two thousand years ago. Islands and promontories, bays and lakes, and singularly beautiful indentations of the coast form the chief features of this scenery, which is perhaps without rival.

The excursions in this direction may be regarded as extensions of those last described in the vicinity of Naples. How they may best be combined, must depend on the inclination of the traveller himself. The fertile imagination of the natives has assigned all kinds of imposing classical names to many insignificant and uninteresting objects in this district, and strangers are therefore often importuned to inspect worthless curiosities which make serious inroads on time, temper, and purse. The only objects of real interest are enumerated in the following description.

EXCURSION OF ONE DAY: carriage and pair 25 fr.: with one horse, for two persons, 10-12 fr.; distinct bargain as to details of tour to be made before starting. As those only who are well acquainted with the country can dispense with the services of a guide, the traveller is recommended











to escape from the importunities of the guides at Pozzuoli, Baiæ, etc., by engaging a cicerone (6 fr.) at Naples, who will also order the carriage and pay all gratuities (whole expense for two persons in carriage with one horse about 20 fr.). — The road leads through the grotto of Posilipo to Bagnoli and <sup>to</sup> Pozzuoli, to the *Arco Felice*, the ruins of the ancient *Cumæ*, the *Lago del Fusaro*, and <sup>to</sup> Baiæ, whence we ascend to the *Piscina Mirabilis* and the *Capo Miseno*. Then back to Baiæ, and past the *Lucrine Lake* to the *Grotto of the Sibyl* on the *Lacus Avernus*; ascend the crater of *Monte Nuovo*, return by the shore to Pozzuoli, and finally to Naples by the *Strada Nuova* di Posilipo. One day amply suffices for the excursion if the visit to Cumæ and the ascent of M. Nuovo be omitted from the plan. Cumæ is chiefly interesting to archæologists. The road leading over the *Arco Felice*, and past the *Lago del Fusaro*, to Baiæ is practicable for carriages, but bad. The start should be made at an early hour, and breakfast taken at Baiæ. The important antiquities of Pozzuoli may be inspected either in going or returning.

These excursions may also be conveniently divided into two. One afternoon may be devoted to the two routes between Naples and Pozzuoli, the town itself with the *Solfatara*, and the *Lago d'Agnano* (one-horse carr. 5 fr.), the best arrangement being to proceed first to the *Lago d'Agnano*, there quit the carriage, and walk (in 1 hr.) by the *Solfatara* and amphitheatre to Pozzuoli (boy to act as guide  $\frac{1}{2}$  fr.), where the carriage is rejoined. Another afternoon to Baiæ and *Misenum*, the *Lacus Avernus* and *Cumæ* (7–8 hrs.; one-horse carr. 8 fr.).

A visit to Procida and Ischia may also be pleasantly combined with the excursion. From the beach at Minisola the passage to Procida may be made in  $\frac{1}{2}$ – $\frac{3}{4}$  hr. ( $\frac{1}{2}$ –2 fr.); but boats are not always to be obtained. About 8 or 9 a. m. a market-boat starts from Pozzuoli for Procida (30–50 c.); a private boat is of course preferable (5–6 fr.). Boat from Pozzuoli to Baiæ for 1–3 pers. 1 fr., according to tariff. Travellers who take an interest in antiquities, and do not object to walking, should not engage a carriage for the whole excursion, but hire one from time to time when necessary. A single traveller may engage a 'corricolo' at 8 fr. a day.

To Pozzuoli is a drive of 1 hr., or a walk of 2 hrs. The carriages, by which the constant communication between this town and Naples is maintained, are to be found in front of the *Café Benvenuto* in the *Str. di Chiaia*; one-horse carr. for the single journey  $1\frac{1}{2}$  fr.; for a single seat  $\frac{1}{2}$  fr. These vehicles, however, which are in fact omnibuses on a small scale, are not to be found with certainty except in the early morning, and are less suitable for excursionists than an ordinary carrozzella (double journey 4 fr., or returning by the *Str. Nuova* di Posilipo 5 fr.).

The direct road to Pozzuoli leads by the *Chiaia*, then to the r. by the *Str. di Piedigrotta* and the grotto itself to the village of *Fuorigrotta* (p. 80). At the extremity of the village the high-road to *Bagnoli* leads to the l. (that to the r. to the *Lago d'Agnano*, p. 81). The high-road then passes between a succession of gardens, presenting no objects of interest, and leads to the coast ( $\frac{1}{2}$  M.), where the beauty of the scenery begins to develop itself. In the foreground is the island of *Nisida* (p. 79). *Bagnoli* possesses warm springs containing salt and carbonic acid gas, and baths of considerable repute. Beyond it are other springs containing sulphur and iron. The road then skirts the sea for  $\frac{1}{2}$  M. Near Pozzuoli, in the lava rocks projecting towards the sea, are extensive quarries, where about 200 galley-slaves are employed.

**Pozzuoli** (*Ponte di Caligola*, in the *Piazza*, the landlord *F. Terracina* is recommended as a guide; *Bella Italia* and *Fortuna*

on the quay; charges in all according to bargain), originally the Greek colony *Dicaearchia*, subdued by the Romans in the Samnite wars and named by them *Puteoli*, afterwards became the most important commercial city in Italy, and the principal depôt for the traffic with Egypt and the East, whence Oriental forms of worship were introduced here at an early period. St. Paul once spent seven days here (Acts, 28). It is now a dull town, situated on a promontory in the *Golfo di Pozzuoli* (part of the bay of Naples), opposite the Cape of Miseno, and its ruins are the only indication of its ancient importance.

As the traveller enters the town, he is immediately besieged by guides and dealers in spurious antiquities, which are manufactured at Naples, and after a certain period of interment re-appear with the requisite coating of rust, verdigris, and dirt. If a guide is engaged, his terms should be previously ascertained: for the visit to the town, amphitheatre, and temple of Serapis 1 fr., with the addition of the Solfatara and Lago d'Agnano 1½—2 fr. *Pietro Rocca*, who speaks French, may be recommended. The traveller who intends to prolong his drive should order his carriage to meet him at the Temple of Serapis. The guides usually conduct visitors, on the way to the amphitheatre, to the magazine of antiquities of *Giuseppe Criscio*, whose relics though exorbitantly dear are probably genuine.

The town itself presents few attractions.

In the PRINCIPAL PIAZZA rises the statue of a senator, bearing the name of Q. Flav. Mavortius Lollianus, discovered in 1704. The head, though also ancient, is not the original, but was added at a later date. Opposite to it is the statue of Bishop Leon y Cardenas, Viceroy of Sicily under Philip III.

At the QUAY are the remains of the ancient pier, called by Seneca *Pilæ*, by Suetonius *Moles Puteolanae*, now *Ponte di Caligola*. Of the original twenty-five buttresses, which supported twenty-four arches, sixteen are left, three being under water. They are constructed of bricks and puzzolana or volcanic earth, and bear an inscription recording that the pier was restored by Antoninus Pius. A common, but erroneous impression is, that they were connected with the bridge of boats which Caligula threw across the bay of Baia, in order that, clad in the armour of Alexander the Great, he might there celebrate his insane triumph over the Parthians.

The *Cattedrale S. Proculo*, in the upper part of the town, occupies the site of a temple of Augustus, erected by L. Calpurnius. In one of the lateral walls are still preserved six Corinthian columns from the ancient temple. The church contains the relics of St. Proculus and two other saints, and the monuments of the Duke of Montpensier and Giovanni Battista Pergolese of Jesi, the talented composer of the original *Stabat Mater*, who died in 1736 at the early age of 26.

At the W. end of the town a narrow street (bearing the inscription *Bagni e Tempio di Serapide*) leads from the sea to the \***Temple of Serapis**, or *Serapeum* (fee 1½ fr.), known as

early as 1538, but not completely excavated till 1750. It consisted of a square court, enclosed by forty-eight massive marble and granite columns, and with forty-three small chambers adjoining. The portico rested on six Corinthian columns (three of which remain), bearing a rich frieze. In the centre of the court stood a circular temple, surrounded by a peristyle of sixteen Corinthian pillars of African marble, which have been transferred to the theatre of the palace at Caserta (p. 10), the bases alone being left. The interior was approached by four flights of steps. The pavement declined inwards towards the centre, where the statues of Serapis, now in the museum at Naples, were found. Two inscriptions found here mention the restoration of the temple by Marcus Aurelius and Septimius Severus. The lower parts of the ruin are under water, but the level of the ground has recently been raised, in order to prevent unhealthy exhalations.

In the course of centuries a species of shellfish (lithodomus, or modiola lithophaga, still found in this vicinity) had undermined the bases of the central columns, whilst the upper parts remained intact. Interesting observations may be made here with respect to the changes which have taken place in the level of the sea at different periods. That it had risen considerably, even in ancient times, is proved by the fact that mosaics have been found 6 ft. below the present level of the pavement. After the decline of heathenism the sea continued to rise, as the different watermarks testify. Subsequently the lower part of the edifice was buried to a depth of 12 ft., probably by an eruption of Solfatara, and thus protected against the farther invasions of the crustacea. These extend to a height of 9 ft., so that at one period the sea-level must have been at least 20 ft. higher than at present. This great change was caused by the convulsion connected with the eruption of Monte Nuovo (p. 91) in 1538. Since the last century the ground has again been gradually sinking. The salt springs in the ruins were called into existence by the last eruption.

The *Temple of Neptune* is a name applied to another ruin, to the W. of the Serapeum, consisting of a few pillars rising from the sea. In the vicinity, also under water, is situated the so-called *Temple of the Nymphs*, from which a considerable number of columns and sculptures have been recovered. A little farther on, a few fragments indicate the site of Cicero's *Puteolaneum*, a villa delightfully situated on the coast, with shady avenues, which the orator in imitation of Plato called his Academy, and where he composed his 'Academica' and 'De Fato'. Hadrian, who died at Baïæ, A. D. 138, was interred within the precincts of Cicero's villa, and Antoninus Pius afterwards erected a temple on the spot.

The most interesting and perfect of all these ruins is the —

\***Amphitheatre** (fee  $\frac{1}{2}$  fr.). situated on the eminence behind the town (the route thither is by the farther angle of the principal piazza, to the r.; we then pass through an archway, ascend the street, and turn to the l.).

It rests on three series of arches, which were surrounded by an external court; the two principal entrances were adorned with triple colonnades. The interior contained four tiers of seats in

several compartments (cunei), connected by flights of steps. The imperial seat was distinguished by Corinthian columns of black marble. The arena, 369 ft. long, 216 ft. broad, was excavated in 1838, when a number of subterranean passages and receptacles for the wild beasts, etc., 98 paces long and 53 broad, were discovered, which convey a distinct idea of the arrangements and machinery of the ancient amphitheatres. By means of a water conduit (l. of the principal entrance) the arena could be laid under water when naval combats were to be represented; the outlet is in the principal passage. The entrances for the gladiators, and the air holes and outlets of the dens of the animals are easily recognised. The celebrated gladiator-combats under Nero, when he received Tiridates, King of Armenia as a guest at his court, took place here, and even the emperor himself entered the arena. Under Diocletian St. Januarius and his companions were thrown to the wild beasts here in vain, as an inscription on the chapel dedicated to him records, before they were put to death near the Solfatara. The high ground near the amphitheatre commands a fine view in the direction of Misenum.

Above the amphitheatre was situated a theatre, the ruins of which have not yet been excavated. Other ruins in the vicinity, externally of square, internally of circular construction, are believed to have been either *Baths* or a *Temple of Diana*. The *Villa Lusciano* contains the so-called *Labyrinth*, really a piscina, or ancient reservoir. The *Piscina Grande*, with vaulted ceiling, resting on three rows of ten columns each, still serves as a reservoir, and was doubtless once connected with the ancient Julian aqueduct from the Pausilypon to Misenum.

*Roman Tombs* have been discovered in great numbers on the old roads, the *Via Campana* leading to Capua, the *Via Puteolana* to Naples, and the *Via Cumana* to Cumæ, but are now mere shapeless ruins. — On the hill, half-way between Pozzuoli and the Solfatara, where St. Januarius was beheaded in 305, stands a *Capuchin Monastery*, erected in 1580, whence there is a magnificent prospect of the bay.

The puzzolana or volcanic earth, which yields an indestructible cement, derives its name from Pozzuoli.

Near the amphitheatre a path to the r. leads to the *\*Solfatara* (donkey from Pozzuoli 1 fr., but walking far preferable; admission to the Solfatara  $\frac{1}{2}$  fr. each person, according to tariff), the crater of a half extinct volcano, an oblong space enclosed by hills of pumice-stone, from fissures ('fumaroli') in which vapours and sulphureous gases ascend. The ground is hollow in every direction. The ancients (Strabo) called this crater *Forum Vulcani*, and believed it to be in communication with Ischia and the Campi Phlegræi. The only eruption from it of which we



know, attended with an emission of lava, took place in 1198. A manufactory of alum, founded here during the last century, soon failed, and the site is now occupied by a stucco manufactory. Above it, towards the E., rise the *Colles Leucogaei*, the white hills whose light coloured dust was so highly prized by the ancients for colouring groats and other kinds of grain. Several small brooks containing alum have their source here, called *I Pisciarelli*, the *Fontes Leucogaei* of the ancients (Plin. Nat. Hist. xxxi, 2), which fall steaming into a ravine between the Solfatara and the Lago d'Agnano, and are frequently used as a remedy for cutaneous diseases. The ground is warm and saturated with gas in every direction. The margin of the crater may be crossed on the E. side, and the *Lago d'Agnano* (p. 81) reached by footpaths in  $1\frac{1}{2}$  hr.; but the latter is most conveniently visited on the way from Naples to Pozzuoli (p. 87).

The high-road which leads towards the W. from Pozzuoli divides near the Monte Nuovo ( $1\frac{1}{4}$  M.), to the r. to the Lacus Avernus, Arco Felice, and Cumæ, to the l. to Baiæ and Misenum. One-horse carr. from Pozzuoli to Cumæ or Baiæ 3—4 fr., to both places 5—6 fr. The donkeys of Pozzuoli cannot be recommended (2—3 fr. for the afternoon). Passage by boat to Baiæ in  $\frac{1}{2}$ —1 hr., 1 fr. for 3—4 pers. according to tariff.

Leaving Pozzuoli by the villa of Cicero, and proceeding W. by the shore of the bay, we reach the ( $1\frac{1}{2}$  M.) **Monte Nuovo** (456 ft.), a volcanic production of comparatively recent origin. Its upheaval took place on 30th Sept., 1538, after a violent earthquake. The hill is in the form of an obtuse cone, in the centre of which is an extinct crater of considerable depth, enclosed by masses of pumice-stone, trachyte, and tufa, distinctly indicating its origin. The ascent is interesting.

The road to Baiæ, diverging to the l. near Monte Nuovo, traverses the narrow strip of land which now separates the Lacus Lucrinus from the sea.

The **Lacus Lucrinus** was celebrated for its oysters in ancient times. It was separated from the sea by a breakwater, called the *Via Herculeæ*, from the tradition that the hero traversed it when driving the bulls of Geryon across the swamps. It afterwards fell to decay and was again repaired, but was seriously damaged by the eruption of Monte Nuovo in 1538. A portion of it, 250 yds. in length, is still visible beneath the surface of the water, where remains of the *Portus Julius*, or harbour constructed by Agrippa, are also distinguishable. At the present day, instead of the once famed oysters, the lake yields the *spigola*, a fish considered a delicacy by the Neapolitans.

A little inland, bounded on three sides by chestnut and vine-clad hills, lies the celebrated **\*Lacus Avernus**, regarded by the ancients as the entrance to the infernal regions on account of its sombre situation and environs. Tradition affirmed that no bird could fly across it and live, owing to the poisonous exhalations.



tions. and that the neighbouring ravines were the abode of the dismal, sunless Cimmerii, mentioned by Homer (*Odyss.* xi). Virgil, too, represents this as the scene of the descent of Æneas, conducted by the Sibyl, to the infernal regions (*Æn.* vi, 237). Augustus, by the construction of the Julian harbour, and by connecting this lake with the Lacus Lucrinus, was the first to dispel these gloomy legends. Horace and Virgil accordingly extol the harbour as a prodigy. The canals and wharves of Agrippa were still in existence in 1538, but the upheaval of the Monte Nuovo destroyed every vestige of them, half filled the Lucrine lake, and so altered the configuration of the neighbourhood that the two lakes are now quite separate, and the intervening space is completely overgrown with underwood.

The Lacus Avernus is of circular form, now about  $1\frac{1}{2}$  M. in circumference, 4 ft. above the level of the sea, and 200 ft. in depth. In 1858 the plan of connecting it with the bay of Baiæ by means of canals, in order to afford a secure harbour for vessels of war, was again revived, but two years later abandoned.

The grottoes and cuttings observed in the S. side of the lake, hewn in the tuffstone rock, were probably connected with the works of the Portus Julius. One of these caverns, now called the **Grotto of the Sibyl**, is entered by a gateway of brick, and consists of a long, damp passage hewn in the rocks and ventilated by vertical apertures. About midway between the two lakes a narrow passage to the r. leads to a small square chamber, the '*Entrance to the Infernal Regions*'. Near it is a chamber with mosaic pavement and arrangements for a warm bath. It contains luke-warm water, 1 ft. in depth, which flows from a spring in a neighbouring chamber, and is styled by the guides the '*Bath of the Sibyl*'. The grotto is 280 paces in length, and blackened with the smoke of the torches.

A visit to these grottoes is anything but attractive, and should not be attempted by ladies. Visitors are carried by the guides. Torches necessary, the proximity of which is disagreeable. 1 fr. each; admission to the grottoes 1 fr. for each person; bargaining necessary, as the custodian frequently demands 2-3 fr.

On the W. side of the Lacus Avernus is another long passage, which served to connect the lake with Cumæ (p. 96). On the E. side are the interesting ruins of once magnificent *Baths*, sometimes called a *Temple of Apollo*, or *Pluto*, or *Mercury*.

We now return to the high-road to Baia. Beyond the Lucrine lake are situated *Le Stufe di Tritoli*, the ruins of ancient baths. In the immediate vicinity a path on the slope of the mountain leads to the **Bagni di Nerone**, a long, narrow, dark passage in the rock, at the farther extremity of which rise several warm springs, named *Thermae Neronianæ* by the ancients, and in modern times sought by invalids. The water is sufficiently warm to cook eggs (for which, 1 fr.; access to the baths  $\frac{1}{2}$  fr.).

These passages contain no object of interest, and are so saturated with water and so hot that a visit to them is anything but pleasant.

As **Baia** (*Hôtel della Regina*, a restaurant, commanding a charming view, a suitable place for breakfasting; *Albergo del Castello*, at the foot of the castle, unpretending; guide 1½—2 fr. for the afternoon, according to agreement), the ancient *Baiæ*, the most famous and magnificent watering-place of ancient times, is approached, numerous fragments of ancient masonry, passages, colonnades, mosaic pavements, etc., now overgrown and buried in rubbish, are observed on the hill to the right.

The splendour of *Baiæ* rapidly declined after the fall of the Roman empire. In the 8th cent. it was sacked by the Saracens, and in 1500 entirely abandoned by its inhabitants. Shortly afterwards the viceroy Don Pedro de Toledo erected a *Fort* here, to which a lighthouse on the promontory was subsequently added. *Baiæ* as a Roman watering-place is very frequently spoken of in the time of Cicero, Augustus, Nero, and Hadrian. 'Nothing in the world can be compared with the lovely bay of *Baiæ*', exclaims the wealthy Roman in one of Horace's Epistles (i, 85), who is desirous of erecting for himself a magnificent villa there. As a foundation for such edifices, vast piers, of which traces may still be distinguished, were thrown out into the sea. Luxury and profligacy soon took up their abode here, and the desolate ruins which now alone encounter the eye point the usual moral. Three of the larger colonnades belonged to different *Baths*.

First, in a vineyard to the r. of the road, stands a large circular building, with a vaulted ceiling open in the centre, and four recesses in the walls, evidently a bath, but styled a *\*Temple of Mercury*, and by the peasantry *il troglio* (trough). Remarkable echo in the interior (fee 30—50 c.; old women here offer to dance the tarantella for the entertainment of travellers).

A little farther on, to the r., is the *Hôtel della Regina*. About 100 paces beyond, to the l. by the small harbour where the boats from Pozzuoli land, is situated an octagonal structure with vaulted ceiling, in the interior circular, and 25 paces in diameter, with remains of the ancient lateral chambers, and of the windows and staircases, somewhat resembling the *Minerva Medica* at Rome, now called the *\*Temple of Venus*. (As this is a public thoroughfare, no gratuity need be given; but in the environs of *Baiæ* the peasantry frequently levy toll on persons passing through their fields, and the traveller should therefore be well provided with change.)

The third ruin, in a vineyard to the r., a massive octagon, circular in the interior, and with four recesses and traces of a water-conduit, is now called a *\*Temple of Diana* (fee 30—50 c.).

From the harbour of *Baiæ* an excursion may be made by boat (3—4 fr.) to the *Cento Camerelle* (see below), *Piscina Mirabilis*, and *Misenum*.

The high road skirts the bay, and then ascends a slight eminence (several columbaria close to the road, to the l.), passing the fort of *Baiæ* on the left.

Between the fort and Capo Miseno, 1 M. from the former, above the Mare Morto, lies the village of **Bacoli** (*Trattoria del Monte di Procida*, good wine, bargaining necessary), which derives its name from the ancient *Villa Bauli*. The traveller leaves his carriage on the high road at the lower end of the village, and ascends by a new field-path in 4 min. to the *Piscina Mirabilis* situated above it. If time be limited, a visit to the *Cento Camerelle* and other relics may well be omitted. (Guide  $\frac{1}{2}$ —1 fr.)

The *Villa Bauli* is celebrated in history as the frequent residence of distinguished Romans. It was here that Nero planned the murder of his mother Agrippina, March, A. D. 59. The horrible crime was afterwards perpetrated at her villa on the Lucrine lake. The tomb of Agrippina, of humble pretensions as Tacitus informs us (*Ann.* xiv, 9), was situated on the height by the road to Misenum, near the villa of Cæsar. The spot can no longer be exactly determined. What is commonly named the *Sepolcro d' Agrippina*, on the coast below the village, a semicircular passage with vaulted ceiling, reliefs, and paintings, is really the ruins of a small theatre. Extensive ruins near this, partly under water, belong, it is said, to the villa of the eminent orator Hortensius, and may be visited by boat. Even the pond in which he reared his favourite lampreys is alleged to be visible. In this villa Nero is said to have sanctioned the proposition of his freedman Anicetus, commander of the fleet, to drown his mother Agrippina by sinking her in a ship. The attempt, however, failed, as she succeeded in escaping in a small boat.

The *Villa of Julius Cæsar*, on the height near Bauli, was afterwards the property of Augustus, and was occupied by his sister Octavia after the death of her second husband M. Antony; and here she lost her hopeful son the youthful Marcellus, whom Augustus had destined to be his successor. It is believed by many that the subterranean chambers, known as the *Cento Camerelle*, or *Carceri di Nerone*, or the *Labyrinth*, belonged to the basement storey of this villa (fee  $\frac{1}{2}$  fr.). They are sometimes visited by torchlight, but the view from them is the chief attraction.

On the height between Bacoli and the marshy *Mare Morto* is situated the \**Piscina Mirabilis* (fee  $\frac{1}{2}$  fr.; custodian's house on the r., near the *Piscina*; vases and other antiquities may be purchased of him at reasonable prices), a reservoir at the extremity of the *Julian Aqueduct*, 230 ft. in length, 85 ft. in width, with a vaulted ceiling supported by forty-eight massive columns, admirably preserved. From the roof of a cottage (good wine) a little higher, a fine view is obtained, which, though inferior to that from the Capo Miseno, is well worthy of notice.

From Bacoli we drive in 5 min. to the bridge by the harbour of Misenum, beyond which carriages are not allowed to proceed. The **Capo Miseno** is an isolated mass of rock rising from the sea. Its remarkable form once gave rise to the belief that it was an artificially constructed tumulus of very ancient origin. Thus Virgil (*Æn.* vi, 232) describes it as the burial-place of the trumpeter Misenus: —

*At pius Æneas ingenti mole sepulcrum  
Inponit, suaque armis viro remumque tubamque  
Monte sub aereo, qui nunc Misenus ab illo  
Dicitur æternumque tenet per sæcula nomen.*

The promontory was originally only connected with the mainland by the narrow *Spiaggia di Minisola*, which runs towards the *Monte di Procida*. An embankment bearing the road now forms an additional link. It separates the *Mare Morto* from the harbour, and has rendered the former so shallow that it was recently used in the preparation of sea-salt. In ancient times a wooden bridge was occasionally erected on the site of this embankment. In connection with the works at the Lacus Avernus and the Lacus Lucrinus, a vast war harbour was constructed at Misenum by Agrippa by order of Augustus, in order to serve as a receptacle for the Roman fleet on this coast, like Ravenna in the Adriatic. It consisted of three basins, two outer, one on each side of the promontory called *Forno*, and one inner, the present *Mare Morto*. The *Punta di Pennata*, which bounds the harbour of Misenum on the N., was penetrated by a double subaqueous passage for the purpose of preventing the accumulation of sand at the entrance. A pier was also constructed on pillars, three of which are still visible under water. Other relics of antiquity abound in the neighbourhood, but it is a difficult matter now to ascertain to what they belonged. Even the situation of the town of Misenum is not precisely known, although it probably lay near the modern village of that name. Scanty remnants of a theatre are still traceable near the small promontory *Il Forno*. Some ruins on the height above are supposed to belong to the once famous villa of Lucullus, afterwards the property of Tiberius, who died here, and subsequently that of Nero. The *Grotta Dragonara*, a long subterranean passage on the W. side of the promontory, with vaulted roof, supported by twelve pillars, is variously conjectured to have been a naval depôt or a reservoir for water.

Misenum was indebted for its importance to the fleet stationed here, which in the year A. D. 79 was commanded by the Elder Pliny, who perished during the eruption of Mt. Vesuvius (p. 107). In 890 the town was destroyed by the Saracens.

A walk to the summit of the promontory and back occupies about  $1\frac{1}{2}$  hr., and is somewhat fatiguing for ladies. The road leads from the bridge, past the white powder-mill, to the church of Misenum. Ruins of ancient buildings are observed in every direction. A boy may be engaged in the village as a guide for a few soldi ('in coppa' signifies 'to the top'). The main road to the Tenuta is followed, but shortly before reaching the latter we ascend to the r. and traverse woods and vineyards by means of narrow and precipitous paths. The summit is crowned with a ruined castle. Towards the sea is situated a picturesque mediæval watch-tower; another similar tower has recently been compelled to make way for a lighthouse. The \*\*View hence is one of the most remarkable in the environs of Naples. It embraces the

bays of Naples and Gaeta with the surrounding heights. The peculiarity of the scene consists in the fact that the spectator appears to stand in the midst of a complicated assemblage of straits, peninsulas, bays, lakes, and promontories. The bay of Naples resembles a vast lake; the eye reaches the open sea on the farther side alone, between the islands of Capri and Ischia.

To the W. of Capo Miseno and the Mare Morto rises the *Monte di Procida*, a volcanic rock, covered with vineyards, yielding excellent wine, and fragments of ancient villas.

The long, narrow strip of land between Capo Miseno and the Monte di Procida, which separates the Mare Morto, or old harbour, from the sea, is called *Miniscola*, or *Miliscola*, said to be contracted from *Militis Schola*, an 'exercising-ground for soldiers'. A boat for crossing the *Canale di Procida* to Ischia (p. 99) or the less distant Procida may generally be obtained here ( $1\frac{1}{2}$ —2 fr.).

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Where the road to the l. near the Monte Nuovo leads to Baia, that to the r. gradually ascends to Cumæ. The Lacus Avernus soon becomes visible to the l. below. Where the road divides, we follow the field-road to the l. and soon reach (3 M. from Pozzuoli) the *\*Arco Felice*, a huge structure of brickwork, 64 ft. in height, 19 ft. in width, situated in a deep gully. On the summit are traces of a water-conduit. The arch may have been exclusively destined for the latter purpose, or it may also have carried a road over the higher ground. About 400 paces beyond the Arco Felice, on the road to Cumæ, an ancient paved way diverges to the l. to a vaulted passage, styled *La Grotta della Pace* (after *Pietro della Pace*, a Spaniard who explored it in the 16th cent.), constructed by Agrippa, and affording the most direct communication between Cumæ and the Lacus Avernus. This tunnel, upwards of  $\frac{1}{2}$  M. in length, is lighted at intervals by shafts from above. Travellers from Cumæ, or those who wish so to combine the excursion to Baia with a visit to the Lacus Avernus as not to be obliged to traverse the same ground twice, may avail themselves of this vast tunnel (for pedestrians only) in order to reach the N.W. bank of the lake.

The scanty ruins of the ancient Cumæ are  $1\frac{1}{2}$  M. distant from the Arco Felice. (Road bad; driving practicable for a short distance only.) About mid-way, where the road to the l. diverges to the Lago del Fusaro, is situated an *Amphitheatre* with twenty-one tiers of seats, partially concealed by earth and under-wood. On both sides of the road, and at the foot of the rock of Cumæ, numerous tombs have been discovered, many of which were examined by the Count of Syracuse, and yielded a valuable collection of vases and precious relics of every description. Some of these are now preserved in the museum at Naples (*raccolta*

Cumana, p. 71), others, formerly in the collection of the Marchese Campana, are now in the museums of Paris and St. Petersburg.

**Cumæ**, or *Cyme*, the most ancient Greek colony in Italy, was situated near the sea on a volcanic eminence (trachyte), which rises from the extensive plain between the Monte di Procida and the mouth of the Volturno.

The town is said to have been founded by Æolians from Asia Minor B. C. 1050, or at an even earlier period. Cumæ in its turn founded Dicæarchia, the modern Pozzuoli, and Palæopolis, the modern Naples, and exercised the most widely extended influence on the civilisation of the Italian peninsula. All the different alphabets of Italy were derived from the Cumæan; and Cumæ was the centre whence the Hellenic forms of worship, and with them Hellenic culture, became gradually diffused among the aboriginal tribes. Rome received the mysterious Sibylline books from Cumæ, and the last of the Tarquinii died here in exile. The city, which once boasted of great wealth and commercial prosperity, was frequently seriously imperilled by the attacks of the neighbouring tribes, especially the Etruscans, who were signally defeated in a naval battle near Cumæ, by Hiero of Syracuse, the ally of the citizens, B. C. 474. Pindar celebrates this victory in the first Pythian ode, and a helmet of the enemy dedicated at Olympia as a votive offering from the spoil was found there (now in the British Museum). At the close of the 5th cent. Cumæ participated in the general decline of the Hellenic towns. In 420 it was stormed by the Samnites, and in 337 taken by the Romans, after which it became a Roman municipium of little importance. Under the emperors it fell entirely to decay, but was restored by the Goths. In the 9th cent. it was burned by the Saracens, and in the 13th it was finally destroyed as a stronghold of pirates by the inhabitants of Naples and Aversa.

Fragments of the huge external walls of the lofty \**Acropolis* are still standing. Beautiful prospect thence towards the sea, Gaeta, and the Ponza Islands, and (to the l.) of the Lago Fusaro, Ischia, etc. Considerable remains of the ancient fortifications are preserved, especially on the E. side and by the S. entrance. The rock on which this castle stands is perforated in every direction with passages and shafts. One of these, with numerous lateral openings and subterranean passages, is thought to correspond with the description which Virgil (*Æn.* vi, 41) gives of the *Grotto of the Sibyl*, which had a hundred entrances and as many issues, 'whence as many voices resound, the oracles of the prophetess'. The principal entrance is on the side of the hill towards the sea, but most of the passages are blocked up. It is believed that one of the passages leads to a large, dark cavern in the direction of the Lago del Fusaro, but investigations have been abandoned as dangerous. — Few traces are now left of the temples of *Apollo*, *Diana*, the *Giants*, and *Serapis*, where recent excavations have brought to light a number of sculptures and columns. The scanty ruins are concealed among vineyards and underwood.

To the S. of Cumæ is situated ( $1\frac{1}{2}$  M.) the **Lago del Fusaro**, perhaps once the harbour of Cumæ, to which the poetical name of the *Acherusian Lake* is sometimes applied. It is still, as in ancient times, celebrated for its oysters. In the centre is a

pavilion, erected by Ferdinand I. The lake is believed to be the crater of an extinct volcano, and as lately as 1838 emitted such volumes of mephitic gases that the oysters were destroyed by them. At the S. end of the lake is a Roman 'emissarius', the *Foce del Fusaro*, which connects it with the sea. To the N. of the emissarius, on a projecting tongue of land, stands the *Torre di Gaveta*, with extensive ruins of the villa of Servilius Vatia, who retired hither when Nero's folly and tyranny at Rome had become insufferable. — A rough road leads from the Lago del Fusaro, passing numerous relics of ancient tombs, to (1 M.) Baia.

## 6. Procida and Ischia.

*Comp. Map, p. 86.*

A visit to these charming islands requires two days. The easiest mode of reaching them varies according to the season and the weather. In summer, from the beginning of June, when the mineral baths of Casamicciola (p. 101) in Ischia are much frequented, steamboats (English and Italian companies) ply between the mainland and the islands (offices, Molo Piccolo 36). They generally start at 8.30 a. m. and 2 p. m. for Procida, Ischia, and Casamicciola, which last they reach in 2½ hrs.; 1st cl. 5. 2nd cl. 3½ fr., return-ticket 6 fr.; embarkation or landing at Naples 20 c., at Procida and Ischia 10 c., at Casamicciola 20 c. for each person. The boatmen are of course rarely satisfied with these charges (fixed by tariff), but no attention need be paid to their gesticulations. The steamers are small, unpunctual, and occasionally crowded. When the traffic is dull they sometimes reduce their fares; return-tickets (6 and 5 fr.) are generally available during the season. In winter the communication is maintained by steamboat once weekly. Unattractive as these vessels are, they afford the easiest means of reaching the islands. Market-boats to Procida (½ fr. each pers.) perform the passage of 14 M. in 2 hrs. if the wind be favourable, but they sometimes take 5–6 hrs. A market-boat also starts from Pozzuoli (p. 87); rowing-boat thence to Procida 6 fr. The passage is shortest from Minisola (p. 96), about 1½ M. (2 fr.), but boats are not always to be had.

*1st Day.* A visit to Procida, which may be paid either in going to or returning from Ischia, occupies a few hours only. In the former case we land at the town of Procida on the N. side, ascend to the fort for the sake of the view, and then traverse the island lengthwise to the creek of Chiaiolella (2 M.), where boats are found for the crossing to Ischia (1½ fr.). After landing in Ischia we proceed on foot (or donkey 1½ fr.) to Casamicciola, and pass the night there. On the *2nd Day* we may ascend the Epomeo (p. 101), and either return to Casamicciola or descend to Forio, and take the steamboat thence to Naples, or only to the town of Ischia if we contemplate a visit to Capo Miseno and Pozzuoli before returning to the city. Good inns at Procida, Ischia, and Casamicciola; the last is preferable on account of its delightful situation. The passage from Ischia to Capri may be accomplished by rowing-boat in 6 hrs. in favourable weather (20 fr.).

**Procida**, the *Prochyta* or *Prochyte* of the ancients, is, like its sister island Ischia, with which it appears once to have been connected, of volcanic origin, being composed of pumice-stone and lava. It consists of two contiguous craters, which now form two semicircular bays, their S. margins having been destroyed by the action of the sea. A third and smaller crater forms the creek of Chiaiolella, and a fourth the neighbouring island

of *Virara*, which has been separated from Procida by some convulsion of nature. The island is 3 M. in length, varying in width, in some places very narrow; population 13,810, whose occupations are fishing, the cultivation of fruit, and the production of wine. The surface is somewhat flat compared with that of its more majestic sister isle.

As it is approached, the most conspicuous object is the fort, situated on the *Punta di Rocciola*, the N.W. extremity. Beneath lies the town of *Procida*, extending along the N. coast, partly built on the higher ground above, and stretching thence towards the S. side. The white, glistening houses with their flat roofs present a somewhat oriental aspect. On festivals, especially that of St. Michael (29th Sept.), the women in commemoration of their ancient origin assume the Greek costume (red upper garment with gold embroidery), and perform their national dance, the tarantella.

The principal landing-place is on the N. side. The steam-boats, however, occasionally pass on the S. side in unfavourable weather. From the N. landing-place we ascend by the *Caffè del Commercio*, and follow a street to the l. leading to the Piazza, whence a pleasing prospect towards the S. is enjoyed. A memorial tablet was placed here in 1863, recording the names of twelve inhabitants of the island who were executed at the time of the reaction of 1799. (About  $\frac{1}{2}$  M. farther, in the Str. Beneficio to the r., is a \**Trattoria di Campagna*, which also affords quarters for the night.) The route to the fort, situated on a precipitous rock which commands a magnificent view, ascends to the left.

A road from the town leads S., passing numerous groups of houses, to the creek of *Chiniuella* ( $\frac{23}{4}$  M.), below the ancient castle of *S. Margarita*, and near the small olive-clad island of *Virara*. The passage from this creek to the island of Ischia is made in  $\frac{3}{4}$  hr. As the latter is approached it presents a most beautiful picture, with its picturesquely shaped hills, commanded by the lofty Epomeo, and luxuriantly clothed with vegetation. Along the shore extends a row of white houses, situated on streams of lava which descend to the sea, and commanded by the imposing fort. Towards the N. E. the sharply defined outlines of the mountains of Terracina may be distinguished; more to the E. the broad, pyramidal mountain of Gaeta; to the S. E., beyond Procida, rises Vesuvius.

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**Ischia**, the *Pithecosa*, *Ænaria*, or *Inarime* of the ancients, the mediæval *Iscla*, the largest island near Naples, is upwards of 15 M. in circumference, not taking the numerous indentations into account, and has 28,000 inhabitants, who are principally engaged in fishing and the culture of the vine (white wine, light



and slightly acid) and other fruit. The climate is genial, the soil extremely productive; the scenery almost everywhere singularly beautiful, for which it is indebted to its volcanic origin. *Monte Epomeo* (the ancient *Epomeus*, or *Epopeus*) was an active volcano at a much earlier period than Vesuvius, and in consequence of its eruptions the island was deserted in B. C. 474 by the greater number of the Greek inhabitants. Eruptions also took place in B. C. 92, and under Titus, Antoninus Pius, and Diocletian. According to the ancient poets, the giant Typhoeus, transfixed by the thunderbolt of Jupiter, lay buried beneath this mountain, like Enceladus under *Ætna*, periodically 'groaning and causing fearful eruptions of fire. The last eruption recorded took place in 1302. The stream of lava which on that occasion descended to the sea near Ischia is not yet covered with vegetation, and resembles a black seam athwart the landscape.

After the fall of Rome Ischia suffered many attacks and devastations at the hands of the different lords of Italy, especially the Saracens in 813 and 847, the Pisans in 1135, and the Emp. Henry VI. and his son Frederick II. In 1282 it revolted with Sicily against the Anjou dynasty, but was subdued by Charles II. of Naples in 1299, and has since been united with the kingdom and shared its vicissitudes. The celebrated general, the *Marchese Pescara*, was born in 1489 at the castle of Ischia, which was afterwards gallantly defended by his sister Constance against the forces of Louis XII. of France. As a reward, her family were invested with the governorship of Ischia, which they retained till 1734. In 1525 Pescara's widow, Vittoria Colonna, celebrated alike for her talent and beauty, the poetical friend of Michael Angelo, retired to Ischia to mourn her husband's loss. So too Maria of Arragon in 1548, widow of the *Marchese del Vasto*.

The charming situation of this island has attracted numerous visitors in all ages, and its influence is as fascinating as ever. A sojourn here during the height of summer is strongly recommended on account of the refreshing coolness of the air. The N. side, having been most exposed to volcanic action, is far more beautiful than the S. The principal towns are Ischia, Casamicciöla, and Forö.

**Ischia** (*Locanda Nobile of Michele Buono* in the Piazza, tolerable; *Trattoria of Giuseppe Buono*), the capital of the island, with 6545 inhab., and the seat of a bishop, contains nothing to interest the traveller. The view from the lofty isolated *Fort*, erected by Alphonso I. of Arragon, and connected with the land by a stone pier, is very fine; but access to it can only be obtained by permission of the commandant, which is sometimes refused. The town, picturesquely situated on the coast, extends from the fort to the Punta Molina.

The route to Casamicciöla ( $4\frac{1}{2}$  M.) is at places very beautiful. It leads to the baths in the environs, crossing the *Lava dell' Arso*, or lava-stream of 1302, which, however, did not descend from Epomeo, but from an inferior crater in the vicinity, where slag and pumice-stone are still observed. The neigh-

houring *Lake of Ischia*, about  $1\frac{1}{4}$  M. from the town, an ancient crater filled with salt water, has in modern times been connected with the sea in order to afford refuge to vessels overtaken by stormy weather. To the l. of the lake is situated the royal Casino or villa, with beautiful grounds.

The road then ascends inland to the loftily situated —

**Casamicciola** (landing-place  $1\frac{1}{4}$  M. distant; boat to or from steamer 20 c. each person; donkey to the hotel  $\frac{1}{2}$  fr.; the road from the landing-place thither, ascending to the r., cannot be mistaken; order strictly maintained at the landing-place by the authorities), a village with 3690 inhabitants, and in summer (May to September) a much frequented watering-place on account of its numerous thermal springs (containing salt, soda, carbonic acid, and sulphur). Other visitors also frequently take up their summer quarters here. Lodgings may be procured here or at Forio (see below).

The hotels are also adapted for a stay of some duration; for passing travellers the charges are as high as those of first class hotels, although not warranted by the accommodation. They are all detached, situated in gardens, and commanding beautiful views. \***HÔTEL BELLEVUE**, the yellow house farthest to the r. with the finest view, visited by Garibaldi in 1863; **LA GRAN SENTINELLA**, a grotesque-looking, pink house, delightfully situated; previous understanding necessary; pension about 6 fr.; \***VILLA DE RIVAZ**, pension 8 fr. — Lower down: \***HÔTEL DES ÉTRANGERS**, a comfortable house, English landlady, pension 7 fr.; **VILLA SAUVÉ** (French), pension 8 fr.; **PENSION VILLA PISANI**; **GRAN BRETAGNA**, still lower, to the l. by the public rooms.

Many delightful walks and excursions may be taken from this point. Thus to the village of *Lacco*, situated on the lava-stream which forms the N.W. extremity of the island. Here are situated the church and monastery of St. Restituta, the patroness of the island, on the occasion of whose festival (17th May) numerous Greek costumes and dancers of the tarantella are observed. Near the monastery and in the garden attached to it are the sources of hot springs, used for vapour-baths.

**Forio**, the most populous place in the island after Ischia, with 5791 inhabitants, and scattered irregularly along the W. coast, is 3 M. distant. The Franciscan monastery by the sea merits a visit on account of the beauty of its situation.

The ascent of the mountain \*\***Epomeo** (2782 ft.), or *Monte S. Nicola*, the finest of all the excursions, may be undertaken from any of the principal towns, and occupies 5—6 hrs. A direct, but precipitous and fatiguing path ascends from Casamicciola. Donkeys are generally used for the ascent (3—4 fr.; at the hotels 5 fr. are demanded). Those who desire to return by the steamboat the same day should descend to Ischia or Forio, and thus become acquainted with the greater part of the island. The whole excursion from Naples, the ascent of Epomeo, and return to the city, can be accomplished in a single day if

necessary; but it need hardly be added that such a hurried expedition cannot afford much enjoyment. The afternoon and evening light is the most favourable for the view.

The route from Casamicciola first descends to the l. by the public rooms and follows the road to Ischia. The footpath then ascends to the r., occasionally traversing precipitous ravines. The vegetation changes; below are vineyards, above them chestnut-woods, and then barren, rocky ground. Beyond the culminating point of the pass, the path skirts the S. side of the mountain, beneath the principal peaks, and ascends in long zigzags to the hermitage (donkey in  $2\frac{1}{2}$  hrs.; on foot by the more direct path in 2 hrs.).

On the summit are a Hermitage and a chapel dedicated to S. Nicola, hewn in the volcanic rock. Wine and bread may be obtained here, and in any case a trifling donation is expected. Passages and steps cut in the rock ascend to the *\*\*Belvedere*, commanding a singularly magnificent panorama, embracing the three bays of Gaeta, Naples, and Salerno. At the feet of the spectator lies the island of Ischia itself; to the W. the open sea; to the E. the coast of Italy from Terracina, the promontory of Circello, and the Ponza islands to Capo Miseno, Vesuvius, the Capo Campanella, and Pæstum; in the foreground Procida, the indentations of the Bay of Naples, to the r. the island of Capri; towards the N. the distant snowy peaks of the Abruzzi.

The descent by the villages of *Fontana*, *Moropano*, and *Casabona*, and lastly across a desolate field of lava to Ischia, occupies  $2\frac{1}{4}$  hrs.; by *Panza* to Forio about the same time. The ascent and descent are equally interesting, affording the most charming views.

The following extracts from the writings of Nicolovius, an eminent German author, and husband of Gœthe's niece, although dating from 1792, are in most respects still applicable to Ischia.

'The climate of this charming island is genial, the sky rarely overcast, the winters mild, the inhabitants bounteously supplied by nature with the necessaries of life, and the sick with healing springs. Trees, shrubs, and all kinds of plants thrive luxuriantly in the rich volcanic soil. Here and there are observed groves of young oaks and chestnuts. Orange, pomegranate, fig, and arbutus trees are the most common in the gardens; the myrtle and mastich-tree form the most frequent underwood in the uncultivated parts. The inhabitants are distinguished by a peculiar dialect, costume, and figure. Fashion is unknown. The island cannot boast of a single carriage or horse. The king himself on landing here must, like the humblest inhabitant, have recourse to a donkey, unless he prefers to walk . . . . Nowhere have we seen the tarantella, or national Neapolitan dance, in greater perfection than here. It is usually performed by two girls; a third plays on the tambourine and sings. The woes of an absent or unhappy lover are usually the theme of the song. In many of them the Madonna and Cupinto (Cupid) are depicted as in perfect harmony with each other. The dancers stand opposite to each other, grasp the corners of their broad aprons, and commence their evolutions. They place their arms alternately akimbo, while the disengaged hand grasping the apron raises it high in the air, and occasionally draws it tightly across the knee. The posture and the manipulation of the apron changes incessantly. At

one time they flit past each other, at another with a slight curtsey and sweep of the foot give the sign to meet again. whereupon they relinquish their hold of the aprons and career round in a circle, striking their castanets with upraised hands, or imitating the sound with their fingers. The caprice of the dancer is capable of imparting an entirely different character to the dance, which is generally intended to manifest the state of the feelings. Fortunata, a relative of our host, performed the dance one evening, at our request, with an uncouth Lombard youth, and the expression of the dance was one of bitter derision.'

## 7. Mount Vesuvius. Herculanæum.

*Compare Map, p. 86.*

The <sup>\*\*</sup>ASCENT OF MOUNT VESUVIUS may be undertaken from Resina near Portici, or from Pompeii. The whole excursion occupies about 7 hrs., but one clear day should be allowed, in order to leave sufficient margin for rest, refreshment, and the journey from Naples and back. Or the ascent may be combined with a visit to Herculanæum or to the garden of La Favorita. Licensed guides are to be found at Portici, Resina (32), and Pompeii (9), without one of whom the excursion should not be attempted. From Pompeii the expedition is less costly and the traveller is less exposed to annoyance, but the ascent is less interesting, somewhat longer, and generally more fatiguing owing to the loose sand which has to be traversed. The route from Resina is also preferable as it passes the chief lava-streams of the eruption of April, 1872. Guides are to be found at the railway station at Pompeii, and at the *Officina delle Guide del Vesuvio* at Resina, to the l. in the principal street, about  $\frac{1}{2}$  M. from the station.

A CARRIAGE-ROAD ascends Vesuvius as far as the Osservatorio and the tavern called the 'Hermitage'. Carriage with three horses thither from Naples 25–30 fr.; thence to the summit an ascent of  $1\frac{3}{4}$  hr., the last part being very fatiguing, especially since the late eruption, which has covered the whole mountain with scorix and ashes. This mode of making the excursion is recommended to good walkers, who will find guides awaiting their arrival; or they may prefer to order horses beforehand. Riding, however, is not always practicable here, and it frequently happens that the whole of the latter part of the ascent must be made on foot. A single traveller will always find Resina the most convenient starting point.

The EXPENSE for a single traveller is about 15 fr., for members of a party somewhat less: *guide* 6 fr. (one sufficient, even for a party), *horse* 5 fr. (generally good), *donkey* 4 fr. (rather slower). Assistance by means of a strap in the ascent of the cone, 2 fr. (unnecessary except for delicate persons). *Chaise-à-porteurs* ('portantina') with eight bearers from Resina to the summit 60, from the Hermitage 40, from the foot of the cone 30 fr. All these charges have been fixed by a tariff of the Municipio. A stick will be found almost indispensable to walkers, and one may be hired at the office for 25 c. The charges from Pompeii are: *guide* 5, *horse* 5, *holding-horse* 2, *portantina* from the foot of the cone to the top 20 fr.

Numerous attacks are of course made on the traveller's purse *en route*. At almost every cottage on the way the genuine 'Lachrimæ Christi' is offered for sale, and the traveller will often be amused to observe the telegraphic signals which pass between the guides and the innkeepers. The wine here is generally good, but had better not be partaken of before the ascent. The hermit usually charges 2 fr. per bottle, but it may be purchased of the peasants for 1 fr. (about double the market-price). Near the top the traveller is generally importuned to buy wine and other refreshments at an exorbitant price, or to allow himself to be assisted to the top by a strap; but all necessary arrangements having been previously made, no attention should be paid to these offers. Oranges or other fruit should be brought by the traveller from Resina. Eggs for cooking at the crater may also be brought, or purchased on the mountain itself (generally

1½ fr. each). It may also be mentioned here that the people at the office at Resina occasionally have the effrontery to thrust several guides, who are sometimes even mounted, on the inexperienced traveller. This is a gross imposition, which the traveller should resist by every means at his disposal. In such cases the 'tariffa' should be consulted as to the proper charges. At the end of the expedition the guide expects a gratuity in addition to his regular charge, if the traveller has been satisfied with his services.

The ascent of the steep cone, which consists of slag and loose ashes, is hardly practicable for ladies, especially since the last eruption, but they may engage a portantina to carry them up, in which case the descent should also be expressly stipulated for. The porters expect a fee of 2–3 fr. in addition to their regular charge. If the ascent of the cone be thought too fatiguing, the traveller is recommended at least to drive as far as the Osservatorio, where a view of the lava-fields will be found very interesting. Large parties are recommended to order their horses and guides on the previous day if possible. In winter, when the mountain is covered with snow, the ascent is more difficult. In summer the start should be made as early as possible, in order that the summit may be reached before the sun becomes unbearably hot. The view is finest about sunrise and sunset.

As every fresh eruption causes changes in the direction of the bridle-path, an elaborate description of the route would soon be rendered useless. The following sketch of an ascent made in Sept., 1871, will convey to the traveller a general idea of the nature of the expedition.

Took one-horse carriage (2 fr. according to bargain) at 8. 40 a. m. from the Villa at Naples, reached Porta del Carmine at 9. 20 (several stoppages), and the office of the guides at Resina at 10. 10. Started on donkey-back at 10. 25 (no horse to be had, because too late); 10. 30, left the town behind and followed a rough road through vineyards; 11, road turns to the N., fine view; lava-stream of 1868 becomes visible; still nearer, that of 1858. At 11. 15 passed the huge lava wall of 1858, which the carriage-road also crosses; then followed the latter. Passed the Hermitage and the Osservatorio at 12; at 12. 10 had to dismount. Crossed the lava field of 1871 on foot in 20 min.; lava still hot, though seven months old; passage laborious and requiring much caution. At 12. 45 reached the Atrio del Cavallo at the foot of the cone, to which point riding is generally practicable. Declined the 'aiuto' offered by two men with straps. Mounted without difficulty to the new crater which has been formed on the N. side of the cone, reaching it at 1. 30. The crater, a miniature Vesuvius in itself, presented the most fantastic shapes and the most brilliant colours (yellow, green, and white), and was smoking densely. Guide offered to conduct us to brink of crater, and the attempt was made with bandaged mouth and nose, but fumes of sulphur too overpowering. Then a very fatiguing scramble of 10 min. over loose debris to the top. The great crater formerly here is now divided into three smaller craters, all of which were smoking. Prevailing colour sulphur-yellow. Craters inaccessible. Stones thrown in made a strange unearthly noise. View clouded. Started on descent at 2. 15, waded through black sand more than ankle-deep, but fortunately not very long; regained donkey at 2. 45. In order not to have to cross lava of 1871 a second time, and for the sake of returning a shorter way, had directed donkey-attendant to take it round to a point farther S. (for which he got 1 fr. extra, according to stipulation). Then rode along the lava wall of 1867. At 3 p. m. passed along a ridge between two craters of 1861, and soon reached lava wall of 1822. At 3. 10 saw first vegetation which has inserted itself between the lavas of 1822 and 1858. Next crossed the lava of 1858; 3. 20, reached vineyards; 3. 45, halted at a cottage above Resina, enjoyed some delicious grapes, and paid 1 fr. for a bottle of good red wine. Reached Resina at 4. 20, and paid fee at office of guides. Took walk in the Favorita, drove back in one-horse carriage to Naples in time for supper at 7. Expenses: Carriage and fee 2¼, guide 6, fee 1½ (because well satisfied with him), donkey 4, attendant for care of donkey 3, stick ¼, wine and grapes 1¼, gratuity at La Favorita 1½, carriage back to Naples 2¼ fr.; total for whole excursion 21 fr.

The following ascent by two ladies and two gentlemen was made in Sept., 1873, from Pompeii, with the excellent guide *Luigi Auriemma*: — Started slowly on horseback at 2. 30 p. m.; reached *Bosco tre Case* at 3. The dusty road leads for more than a mile through vineyards, but the view gradually improves. The lava here dates from 1822. Farther up, where the ascent becomes steeper, the lava dates from 1848 and 1868. Reached foot of cone at 1. 20. Ascent, more laborious than it used to be, accomplished in  $\frac{3}{4}$  hr.: the chaises-à-porteurs with the ladies took no longer. The crater, divided into two basins, presented a most imposing appearance. Impossible now to descend into it as formerly. At one place the lava is still burning and set a stick on fire which was applied to it. Enjoyed a most beautiful sunset, the weather calm and cloudless. Slid down the cone in a few minutes with the aid of the guide; rode to *Bosco* by torchlight, and drove back thence to our hotel in a carriage previously ordered. Cost: two portantinas 40 fr., four horses 20, guide 5, for holding horses 2, torches 2, torch-bearers 2, extra fee to portantina bearers 5, to guide 5, bottle of wine 1 fr., in all 82 fr.

RAILWAY to Portici 14 trains daily in 16 min.; fares 75, 55, or 30 c. On arriving at the station guides offer their services, which should be declined. The road to the r. leads to ( $\frac{3}{4}$  M.) *Resina*, where the guides' office (p. 103) is on the l. in the principal street.

RAILWAY to Portici, see p. 114.

The HIGH ROAD is also still much frequented, as the distance to and from the different railway stations is inconvenient (one-horse carr. to *Resina* 2 fr., or in some cases 2 fr. 60 c.; comp. p. 26; omnibus from the *Largo del Castello* every  $\frac{1}{2}$  hr. 50 c., not to be recommended). It quits Naples by the *Porta del Carmine*, traverses the *Marinella*, crosses the river *Sebeto* by the *Ponte della Maddalena*, passes the barracks of the *Granili* to the r., then leads along the coast, which, however, is so covered with villas and other houses that the route resembles a long, dusty street, rather than a country road. The first village reached is *S. Giovanni a Teduccio*, which on the l. is adjoined by the small town of *La Barra*. *Portici* (Pension du Vésuve), a large village with 11,228 inhab., is next reached, through the castle of which, erected by Charles III., the road leads. Then *Resina* (12,557 inhab.), built on the lava-stream which overwhelmed *Herculaneum*. The entrance to the excavations (2 fr.; on Sundays gratis) is to the r. in the principal street, 2 min. walk beyond the office of the guides (comp. p. 103). About  $\frac{1}{4}$  M. farther, on the r., is situated the royal château of *La Favorita* (permesso to be obtained in the Pal. Reale at Naples, p. 40; gratuity  $\frac{1}{2}$  fr.). The interior hardly merits a visit, but the garden contains pleasant grounds extending under the railway and down to the sea. A casino in the grounds affords a fine view of the peninsula of Sorrento. The green vegetation and the quiet of the garden will be found most grateful after a hot and exciting day spent on Mt. Vesuvius.

**Mount Vesuvius**, sometimes called *Vesevus* by ancient poets (e. g. by Lucretius and Virgil), rises in isolated majesty from the Campanian plain, near the sea. The height varies, according

to the different effects of the eruptions, from 3900 to 4300 ft.; in 1845 the height was 3900 ft., and in 1868 it had increased to 4255 ft., but since the eruption of 1872 it has somewhat diminished. The N. E. side of the mountain is named *Monte Somma*, of which the highest peak is the *Punta del Nasone* (3642 ft.). A deep sickle-shaped valley, the *Atrio del Cavallo*, separates Somma from Vesuvius proper, which consists of a cone of ashes with the crater in the centre, the 'Forge of Vulcan'. The summit is also liable to constant change after eruptions, having sometimes a single crater with an opening in the middle, and sometimes two or three craters adjacent to each other. The mountain rises from the sea at an angle of  $10^{\circ}$ , while the cone itself has a gradient of  $29-30^{\circ}$ . Monte Somma descends almost perpendicularly to the Atrio del Cavallo, but slopes very gradually down to the plain ( $3^{\circ}$ ).

VESUVIUS IN ANCIENT TIMES. Vesuvius forms the S. E. extremity of a highly volcanic district, of which Ischia, Procida, the Solfatara, and the Monte Nuovo were formerly active craters, but have been extinct for the last three centuries. The case was reversed in ancient times, as we are informed by the geographer Strabo (v, 4), who lived under Augustus: 'Mount Vesuvius is covered with beautiful meadows, with the exception of the summit. The latter is indeed for the most part level, but quite sterile; for it has an appearance like ashes, and shows rugged rocks of sooty consistency and colour, as if they had been consumed by fire. One might conclude from this that the mountain had once burned, and possessed fiery abysses, and had become extinguished when the material was exhausted. And just from this cause its fertility may arise, as in the case of Catania the eruption of ashes from *Ætna* renders it so productive of wine'. About fifty years later, in the time of Nero, A. D. 63, the volcanic nature of the mountain manifested itself by a fearful earthquake, which destroyed a great part of the prosperous environs, and seriously damaged Herculaneum and Pompeii. This was repeated at Naples in 64, and again at intervals till the reign of Titus, when, on 24th Aug., 79, the first (recorded) eruption took place with appalling fury, and devastated the country far and wide, covering it with showers of ashes and vast streams of lava. On that occasion, it would appear, the peak now called Vesuvius was formed. Previously it had been a rounded crater; the S. side, where Vesuvius now rises, being the lowest. The crater-like form of M. Somma is still distinctly recognisable, although somewhat concealed by the more recent deposits of ashes. In those days of terror. Pompeii, Herculaneum, Stabiae, and other villages of this smiling district were overwhelmed. The naturalist Pliny, then in command of a section of the fleet stationed at Misenum, also perished on this

occasion. He had ventured too near the scene of desolation, both as an observer and for the purpose of rendering aid to the distressed, when he was suffocated near Castellamare by the ashes and exhalations. His nephew, the younger Pliny, in two letters (Epist. vi, 16, 20) to his friend the historian Tacitus, gives a graphic description of this fearful phenomenon. He mentions the premonitory earthquakes, day turned into night, the extraordinary agitation of the sea, the dense clouds overhanging land and sea, and riven by incessant flashes of lightning, the emission of fire and ashes, the descent of streams of lava, and the universal terror of men, who believed the end of the world had arrived. A similar description is given of an eruption in the reign of Alex. Severus, A. D. 222, by Dio Cassius (LXVI, 23), who describes two fearful colossal figures which hovered over the mountain. Herculaneum and Pompeii were thus lost to the world for seventeen centuries. The eruptions of Vesuvius have been repeated at intervals with varying violence, down to the present day. The next took place in 203, under Septimius Severus, and another in 472, from which showers of ashes were carried as far as Constantinople.

VESUVIUS IN MODERN TIMES. Down to the year 1500 nine eruptions are recorded, and from that date to the present time fifty. The mountain has been known to be quiescent for centuries in succession, while at other periods its activity has been almost uninterrupted, e. g. from 1717 to 1737. From 1500 to 1631 Vesuvius was quiescent, while in 1538 the *Monte Nuovo* was upheaved near Pozzuoli, and *Ætna* was labouring without intermission. During that period Vesuvius was entirely covered with wood and bushes, like the deer park of Astroni at the present day, and cattle grazed peacefully within the crater. After this lull, on 16th Dec., 1631, came a most terrific eruption, the first of which we possess detailed accounts. A huge cloud of smoke and ashes rising in a conical form, cast a profound gloom over Naples in the middle of the day, and extended with incredible rapidity over the southern portion of Italy, as far as Tarentum. Heavy stones were thrown to a distance of 15 M. (one which fell at the village of Somma was 25 tons in weight), while the earth was convulsed by a violent earthquake, and seven streams of lava poured from the summit, overwhelming Bosco, Torre dell' Annunziata, Torre del Greco, Resina, and Portici. No fewer than 3000 persons perished on that occasion. The following year an eruption of *Ætna* also took place, although that mountain is usually quiescent when Vesuvius is in an active state. An eruption in 1707 was of a very alarming nature, lasting from May to August, and covering Naples with dense showers of ashes, to the terror of the citizens. The eruptions of 1737, 1760, and 1767 emitted consider-



able quantities of lava and scoriæ, which descended on Portici, and in that of 1767 even to Naples. One of the most stupendous of these phenomena took place in August, 1779, when a vast number of red-hot stones were hurled to a height of 2000 ft., some of them exceeding 100 lbs. in weight, spreading terror among the inhabitants far and wide. The lava eruption of 1794 was even more fatal in its effects; the streams precipitated themselves into the sea by Torre del Greco, heating the water for a considerable distance; upwards of 400 lives were lost, and the ashes were carried as far as Chieti and Taranto. Eruptions during the present century took place in 1804, 1805, 1822, Feb. 1850, and May 1855; in June 1858 the upper crater sank about 195 ft. below its former elevation; and on 8th Dec., 1861, an outbreak remarkable for its violence, and interesting from the circumstance of its having been witnessed by Humboldt and other men of science, devastated Torre del Greco. After this the mountain remained quiescent until 1865. In November of that year the lava began to overflow, but at length in November, 1868, it forced a passage for itself through a fissure on the side of the cone, after which no change took place till 1871.

ERUPTION OF 1872. The most recent period of activity began in January 1871, when the mountain showed renewed symptoms of internal disturbance by the emission of a stream of lava through a fissure on the N.E. side. This was followed by another on the W. side about the end of October, and early in 1872 these phenomena gradually increased in violence, until at length they culminated in the great eruption 24th-30th of April of that year. During that time the lava burst forth on every side—on the N.E., S.W., and more particularly at the Atrio del Cavallo (p. 106), from which a huge stream issued with such suddenness on 26th April as to overtake and destroy 20 persons out of a crowd of spectators who were watching the spectacle, while others were injured by the stones thrown from the summit. The torrent descended to *Massa* and *S. Sebastiano*, and passed between these villages, which it partially destroyed, in a stream upwards of 1000 yds. wide and 20 ft. deep. This overflow ran to a distance of 3 M. in 12 hours. At the same time, amidst terrific thundering, the crater poured forth immense volumes of smoke mingled with red-hot stones and lava to a height of 4000 ft., whilst clouds of ashes, rising to double that height, were carried by the wind as far as Cosenza. The lava emitted during this eruption covers an area of 2 sq. M., and averages 13 ft. in depth. The damage it occasioned was estimated at upwards of 3 million francs. A visit to *S. Sebastiano* is admirably calculated to convey to the traveller an idea of the effects of this stupendous convulsion of nature. (One-horse carr. thither from Naples 4—5 fr., from Portici 3 fr.; numerous beggars.)

**VOLCANIC PHENOMENA.** Notwithstanding the long series of works on the subject which have appeared since 1631, the cause of these phenomena is still to some extent a matter of mere conjecture. It is highly probable that they are intimately connected with the water of the sea, near which all the principal volcanoes are situated. There is reason to believe that the enormous clouds of steam generated during eruptions are due to some temporary communication of the water with the burning liquids of the interior of the earth, and that the premonitory earthquakes are occasioned by the vapours and gases as they expand and endeavour to find an outlet. The red-hot fluids expelled from the volcano by means of these vapours are called lava. When, however, they are broken by the vapours into fragments, the larger of these are known as lapilli (rapilli) or scoriæ, whilst the minute portions form volcanic sand or ashes. When freed from the pressure of the lava, the vapours rise to a height of 10,000 ft., in form, as Pliny has aptly described it, resembling a pine, carrying dense masses of rapilli and ashes along with them; they are then condensed in the air, and descending give rise to one of those formidable streams of mud (*lave d'acqua*) which proved so destructive to Herculaneum. Vesuvius has of late been active in the manner described, although to a very limited extent, ejecting vapours and stones with a roar resembling that of distant artillery; but the effects of this action have been confined to the formation of the cone in the crater. More serious eruptions are accompanied by loud subterranean noises, earthquakes, and flashes of lightning and peals of thunder, owing to the electricity produced by the unwonted pressure of the air. The temperature of the lava as it descends occasionally exceeds 2000° Fahr. The volume of the streams, as well as their velocity, depends on a variety of external circumstances. The surface of the lava ultimately becomes disintegrated into black sand. The smoke which ascends from the crater is more or less dark in colour, according to the quantity of ashes ejected by the steam mingled with it. The appearance of fire at night is not flame, but the reflection of the molten lava in the interior of the crater on the rising clouds of vapour and ashes.

Of the *Minerals* ejected by the volcano, most of which are found in the older lava of M. Somma, or in masses of rock thrown up during eruptions, about 40 species, according to the investigations of Professor Scacchi of Naples, are at present known. In the lava stream of 1855 the remarkable cotunnite, a chloride of lead, was detected in great abundance. Most of these minerals are sold by the guides at Resina (e.g. Andrea Anastasio, with the sobriquet '*Maccarone*'); a small box of the commonest, which may be purchased for  $\frac{1}{2}$ —1 fr., forms an appropriate souvenir of the mountain. The well known, so-called

lava articles of Naples do not consist of lava at all, but of a kind of limestone thrown up by Mt. Vesuvius or Mte. Somma at some remote period. It resembles marble, and is of a whitish grey, and sometimes greenish or reddish colour.

A *Meteorological Observatory*, erected in 1844 above the so-called *Hermitage* (now a tavern), 2218 ft. above the level of the sea, contains, in addition to the usual instruments, a 'sismograph', or apparatus for recording the phenomena of earthquakes. The first director of the observatory was the celebrated *Melloni*. The present director *Palmieri* has published an interesting account of the recent eruption (*Incendio Vesuviano del 26 Aprile 1872, con Illustrazioni*). Beyond the observatory there is a guard-house with gendarmes, whose duty is to protect the interests of travellers. On the lower slopes of Vesuvius is produced the celebrated 'Lachrimæ Christi' wine. The name is applied indiscriminately to the produce of the whole district. The wine is generally rich and full-bodied, and varies little in quality.

The ASCENT OF VESUVIUS is unquestionably an excursion of extreme interest, though not to be accomplished without fatigue. It should not be attempted in stormy or rainy weather. The only danger the traveller incurs is in approaching the crater without proper precautions, or, when in the interior, in being exposed to sulphureous vapours and occasional showers of stones. Thus in 1854 a young German, incautiously approaching the aperture of the active cone, lost his footing, was precipitated into the interior, and killed by the fall. As the mountain was in a quiescent state, his body was recovered. The guides are in the habit of making impressions on the hot lava with copper coins, roasting eggs, and exhibiting other experiments. The only risk in approaching near enough to follow their example is that of damaging the soles of one's boots.

The ascent is most interesting when the mountain 'labours', or ejects scorix, etc., a condition indicated by the smoke during the day and the reflection of fire at night, which may be observed from Naples. Even if its state is that of perfect repose, which is not often the case, the fatigue of the ascent is repaid by the imposing appearance of the crater and the extensive prospect commanded by the summit, extending as far as the Ponza Islands and Mte. Circello.

The *Monte Somma* (3642 ft.) also affords a fine view, and is interesting to geologists and botanists. The ascent may be made from Massa or from Somma.

**Herculaneum** lies beneath the modern Resina (p. 105). A visit to the remains of this ancient town occupies about an hour.

The town, the *Heracleia* of the Greeks, *Herculanæum* of the Romans, derived its name from the worship of Hercules peculiar to the place. Tradition attributed its foundation to the hero himself, who during his wanderings in the West visited this district. It was inhabited by Oscans, the aboriginal natives of the country, by Etruscans, and by Samnites, before it became subject to Rome. Owing to its salubrious situation on a height, between two rivers, and being near the sea and the harbour of Resina, it became a favourite site for Roman villas (thus that of Servilia, sister of Cato of Utica). The spot retained its name even after the total annihilation of the town by the eruption of 79. A number of poor families then took up their abode here, but in 472 their village was again destroyed by an eruption, which altered the configuration of the whole coast. Subsequent eruptions increased the depth of ashes and lava beneath which the old town was buried to 40–100 ft., that being the depth of the remains at the present day below the level of the soil on which Portici and Resina stand. The discovery of Herculaneum took place in 1719. Prince d'Elbœuf of Lorraine, whilst erecting a casino at Portici, caused a well to be dug to supply it with water. This led to the discovery, at a depth of about 90 ft., of the ancient theatre, where a number of statues were found. Two of these, beautiful portrait-statues of an old and a younger woman, are now in the museum at Dresden. During the next 30 years the excavations were discontinued, but in 1737 Charles III., when engaged in erecting a palace at Portici, recommenced operations, which were unfortunately directed by unskilful hands and led to no satisfactory result; nor was it an easy task to remove the huge masses of tuffstone and lava which covered the ruins, the more so as the buildings and streets of Portici and Resina were thereby undermined. In 1750 a long, narrow passage was hewn through the rock, leading to the theatre, which lies 69 ft. below the level of the street, and this is the entrance at the present day. In 1755 the *Accademia Ercolanese* was instituted for the investigation of the antiquities discovered, and under their auspices was published the '*Pitture d'Ercolano*' in 9 vols. (Napoli, 1757), which caused a very great sensation in the learned world. The excavations during the next 50 years were conducted too superficially and unsystematically, but progressed more favourably under the French kings Joseph Napoleon (1806–1808) and Joachim Murat (1808–1815). Under the Bourbons operations were suspended till 1828. Many of the most interesting objects were excavated and again covered; thus the theatre, a portion of the forum with its colonnades, a basilica similar to that of Pompeii, private houses, etc. Although the works were carried on without any definite plan, the yield was remarkably rich and has furnished the museum of Naples with a large proportion of its most valuable treasures: statues, busts, mural paintings, inscriptions, utensils of all kinds, etc. In the chamber of one house the extensive papyrus library of 3000 rolls was discovered. The excavations were recommenced with great ceremony in 1868, but as they are conducted on a limited scale no great results have yet been obtained. In due time, however, a number of interesting discoveries may confidently be expected. This is all the more likely as the ancients appear soon to have given up their search for objects of value here as being unprofitable; and while Pompeii was thoroughly explored and ransacked, the treasures of Herculaneum have been preserved for the benefit of posterity by the mantle of lava with which they are enveloped.

The interest which Herculaneum at present offers to the traveller is limited, but an opportunity of visiting it should not be neglected.

The excavations are situated 1 M. from the railway-station of *Portici* (p. 114). We follow the main street to the r. for about 7 min., and then the road to the l. ascending to Resina. In 6 min. we reach the long street which forms the principal part of the contiguous villages of Portici and Resina, and follow this to the r. for 7 min. (guides, who importune travellers by the way, entirely superfluous), to the point where a viaduct carries the road over a

lower street (*Vicolo di Mare*). At the corner to the r., indicated by an inscription on the side towards the *Vicolo*, is the entrance to the *Theatre* (admission to this and the other excavations 2 fr. each person, entitling the visitor to a guide; Sundays gratis; no fees), to which a long flight of 100 or more steps descends. The light of the flickering candle is inadequate to enable the visitor to form an accurate idea of the structure. Owing to the buttresses built to support the rock above, the place rather resembles a subterranean labyrinth of profound darkness than a theatre. It contains nineteen tiers of seats in six compartments (*cunei*): between these, seven flights of steps ascended to a broad corridor, above which was situated a colonnade with three more tiers of seats. The number of spectators it could contain has been variously computed at from 8000 to 30,000, the latter number being certainly too high. The orchestra lies 85 ft. below the level of the modern Resina, and is faintly lighted from above through the shaft of the well which was the occasion of the discovery. One inscription records that L. Annius Mammianus Rufus erected the theatre, another that Numisius, son of Publius, was the architect. Pedestals for statues, with inscriptions, are situated on either side of the *proscenium*.

A visit to the buildings brought to light by the *Scavi Nuovi* of 1828 to 1837, and resumed in 1868, is of far higher interest. We descend the above mentioned *Vicolo di Mare* for 4 min.; the entrance is by an iron gate to the l. (fee  $1\frac{1}{2}$  fr.). A street, part of a large private house, and several houses used for trading purposes have been excavated here. They lie 40 ft. below the present level of the surface, and the different layers of the superincumbent lava are readily distinguished. The houses with their fittings and decorations resemble those of Pompeii. The building-material is a yellow tuff-stone from Monte Somma, of a very soft consistency, which accounts for the thickness of the walls.

The objects found at Herculaneum prove that it was a much more wealthy town than Pompeii, and this is also obvious from the more regular and substantial construction of the buildings. The garden of the principal house, that of the *Argus*, is one of the most interesting objects. It is enclosed by an arcade of twenty columns and six buttresses. To the r. of it is a *triclinium* with a painting (not now visible) of *Argus* and *Ino*, from which the house derives its present name. Towards the sea, the proximity of which at that period is indicated by the rapid descent of the street, are situated magazines, three storeys in height, and well preserved.

## 8. Pompeii.

*Compare Map, p. 86.*

RAILWAY from Naples to Pompeii in 50 min., 4 trains daily (one every 3 hrs.); fares 2 fr. 75, 1 fr. 90, 1 fr. 10 c. (return tickets also issued). The time devoted to the ruins must depend on the inclination of the traveller. A superficial inspection may be accomplished in 3 hrs.; but in order to summon up from these mutilated walls a tolerably accurate picture of ancient times, frequent and prolonged visits and patient observation are indispensable. The enthusiasm called forth by the discovery of Pompeii and the fascination attaching to the name are calculated to raise the expectations of the non-archæologist to too high a pitch. The remains are simply the ruins of a town destroyed by fire, which have been extricated from the rubbish accumulated during seventeen centuries. The moveable objects found here and the principal mural paintings have been removed to the Museum at Naples. That this was a most desirable course is obvious from the injury which exposure to the air has caused to those left behind. A museum in the town itself (Porta Marina) contains no objects of artistic value, but many which will interest the visitor to the ruins. The restoration of a whole house in the ancient style is also contemplated, and would doubtless be most instructive. (The museum at Naples contains a good model of a house, p. 76).

Admission to Pompeii on Sundays gratis, on other days 2 fr. (if the ruins be quitted and re-entered the entrance-money is exacted a second time). A guide is then assigned to the visitor (but not on Sundays, when one cannot even be had by payment of a fee), and is bound to accompany him and pilot him through the ruins during any number of hours between sunrise and sunset. These guides are 32 in number, and each is provided with a badge (numbered according to the seniority of the wearers, No. 1 being the oldest). One of those who speak French will be assigned to the traveller on application. They are strictly forbidden to accept any gratuity, but the offer of a cigar or other refreshment will ensure their civility. The guide-books, drawings, and photographs which they offer for sale are of a very inferior description and should at once be declined. Complaints made to the inspectors (*soprantanti*), or better still to the director, *Comm. Giuseppe Fiorelli* at Naples, are sure to be attended to. The discipline and order maintained by the latter are deserving of the highest commendation. Permission to draw, take measurements, etc., is obtained at the Segreteria of the Museum at Naples (comp. p. 62), where the applicant must show his passport. Artists or students who desire to make lengthened studies may, on application at the office and production of their passports, obtain a free ticket of admission available for a fortnight, which they are most liberally permitted to renew as often as they desire. Permission to visit the ruins by moonlight is only accorded to persons with special introductions to the director.

Before visiting Pompeii the traveller should acquire some previous acquaintance with the place from books and plans. The more familiar the objects are to him, the greater will be his enjoyment. Implicit confidence cannot be placed in the guides for anything beyond mere technical explanations. Those who visit the ruins once only should avoid occupying much of their time with the minutiae, as the impression produced by the whole is thereby sacrificed, or at least diminished. On account of the physically and mentally fatiguing nature of the expedition, the stay should not be extended much beyond 3 hrs. In summer the streets of Pompeii are often insufferably hot; the evening is therefore the most enjoyable time for the visit, when the lights and shades on the surrounding mountains and the illumination of the ruins by the declining sun invest the place with magic fascination. The traveller should, if possible, contrive to visit it at least twice. On Sundays he will be at liberty to ramble among the ruins without a guide.

From the railway-station Pompeii is reached in 5 min. by the *Porta della Marina*. This route, according to which the following description is arranged, leads direct to the Forum in the centre of the town. Some travellers, however, prefer to make a circuit of  $\frac{1}{4}$  hr., so as to commence with the Street of Tombs, outside the Gate of Herculaneum, in which case the principal points are visited consecutively, the Amphitheatre forming the termination. A drive from Naples to Pompeii by the high road, occupying 2 hrs., is not unpleasant (carr. about 20 fr.), except in hot weather when the road is disagreeably dusty (as indeed are all the roads around Pompeii). As far as Torre del Greco (see below) the road is flanked with houses on both sides, beyond which it is enlivened with busy traffic. At Pompeii the traveller alights at the street of tombs, and orders the carriage to meet him at the Amphitheatre.

**Hotels** at Pompeii. Opposite the entrance to the railway-station, *HÔTEL DIOMEDE* (tolerable, colazione 3, pranzo 4 fr., and 25 c. for attendance); 7 min. walk farther, opposite the 3rd entrance to the town (*Porta di Stabia*), *HÔTEL DI RAFFAELE CRISTIANO*, a very unpretending inn (pension 1 fr.); adjoining the latter, *HÔTEL DES ÉTRANGERS*, kept by *Prosperi*, the landlord of the Diomède, good rooms, pension 6 fr.; a little farther on, *HÔTEL DU SOLEIL*, pension 4½ fr., chiefly frequented by artists.

The RAILWAY FROM NAPLES TO POMPEII, and thence to Salerno and Eboli (best views to the right), traverses the suburbs and crosses the insignificant *Sebeto*, a stream which bounds the city on the E. The extensive red buildings on the r. are the *Granili*, used as barracks and (as their name imports) corn-magazines. Shortly after passing these, a retrospect is obtained of S. Elmo, crowning the heights above the city. This district is densely peopled; the first village is the straggling *S. Giovanni a Teduccio*. To the right the view becomes less circumscribed; Naples, the Posilipo, beyond which rise the mountains of Ischia, the island of Capri opposite, and the peninsula of Sorrento beyond it are now visible. Stat. *Portici*, with 11,228 inhab., lies on a small harbour. formed by a molo. A fine view is now enjoyed from the railway of the Bay of Naples with the Castello dell' Ovo and Pizzofalcone, commanded by Camaldoli; in the background the Capo Miseno and the mountains of Ischia.

Farther on, to the l., Vesuvius and Resina (p. 105). The line skirts the coast and intersects the huge lava-stream of 1794, 40 ft. in thickness and 2000 ft. in breadth, near stat. **Torre del Greco**, a flourishing town of 9294 inhabitants, erected on the lava-stream of 1631, which destroyed two-thirds of the place. The lava-streams of 1737 and 1794 also caused great damage. The earthquake of 1856, and especially the eruption of 8th Dec., 1861. proved still more destructive. A series of eleven small openings were formed immediately above the town, whence vast showers of ashes were precipitated, while the shore in the vicinity was upheaved to the extent of 3 ft., causing the ruin of many houses. Although the entire base of Vesuvius as far as Torre dell' Annunziata is covered with traces of similar catastrophes, yet the inhabitants appear never to be deterred from rebuilding their dwellings, a circumstance which has given rise to





# POMPEI.



- 48 Casa dell'Orchestra
- 49 Tempio della Fortuna
- 50 Casa del Fucine
- 51 Casa della Piazza
- 52 Casa del Tempio di Apollo
- 53 Casa di S. Maria
- 54 Casa di S. Maria
- 55 Casa della Piazza

- 1 Casa di S. Maria
- 2 Tempio della Fortuna
- 3 Casa di S. Maria
- 4 Tempio della Fortuna
- 5 Tempio della Fortuna
- 6 Tempio della Fortuna
- 7 Tempio della Fortuna
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- 48 Casa dell'Orchestra
- 49 Tempio della Fortuna
- 50 Casa del Fucine
- 51 Casa della Piazza
- 52 Casa del Tempio di Apollo
- 53 Casa di S. Maria
- 54 Casa di S. Maria
- 55 Casa della Piazza

56. Casa di Marco Antonio
57. Porta civile
58. Piantone e Campio di Augusto
59. Palazzo Seneca
60. Tempio di Giove
61. Tempio di Minerva
62. Architetture
63. Tempio di Marte

64. Basilica
65. Casa di Pompeiano
66. Architetture
67. Casa del Senato
68. Via dei Sabini, Dei
69. Tempio di Minerva
70. Casa di Marte
71. Casa di Marte
72. Casa di Seneca
73. Tempio di Marte
74. Tempio di Marte
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the jesting saying of the Neapolitans, '*Napoli fa i peccati e la Torre li paga.*'

The line intersects Torre del Greco (to the r. a small harbour), and then skirts the sea. To the l. the monastery of *Cumaldi* is visible, standing on an isolated volcanic peak at the base of Vesuvius, and secured by its situation against the intrusion of lava-streams.

After passing another stream of lava, the train reaches **Torre dell' Annunziata**, a prosperous town with 15,480 inhabitants, situated on a small creek. Here a beautiful glimpse is disclosed of the bay of Castellamare with the town, commanded by Monte S. Angelo, the summit of which is crowned by the chapel of S. Michele; beyond it Vico Equense, in the distance Sorrento. Beyond the town the line skirts the shore, which is much frequented by fishermen; the line to Castellamare then diverges to the r. (the trains to which may be taken by travellers bound for Pompeii as far as Torre dell' Annunziata, as the latter is only  $1\frac{3}{4}$  M. from Pompeii; one-horse carr. 1 fr.). The Pompeii line now proceeds inland; to the l. the partially overgrown heaps of ashes thrown up by the excavations become visible.

**Pompeii.** About 200 paces from the station we reach the high road, opposite the Hôtel Diomède (p. 114). Crossing the road and ascending the steps to the r. of the hotel, we soon reach the ticket-office, and after paying for admission are provided with a guide on entering. The direction of the road is now being altered, as excavations of the town on the side next the sea are contemplated.

Those who prefer to commence with the Street of Tombs (p. 127) proceed to the l. by the hotel along the road for 8 min., diverge to the r. by a small house, ascend after 4 min. to the r. by two cabarets, and in 3 min. more reach this entrance to the ruins.

The guide should be informed of the points which the traveller contemplates visiting, in their consecutive order. The most interesting objects are indicated by the heavier type. Of the remainder as many may be visited as time and inclination allow. Where time is limited, the Amphitheatre may best be omitted.

From the *Gate of Stabiae* the route is by the theatres, the triangular Forum, the Temple of Isis, the Stabian Thermae and through the street of Abbonanza to the Forum (pp. 135 and follg.).

From the *Gate of Herculaneum* the route begins with the Street of Tombs, and leads to the Thermae, Forum, and Street of Mercury, whence the order is the same as that of the subjoined description (pp. 129 and follg.).

Pompeii is mentioned in history for the first time in B. C. 310, but its monuments, such as the wall of the town and the so-called Greek Temple, clearly prove it to be of much greater antiquity. Founded by the Oscans, it soon became imbued with the elements of Greek civilisation, like

the other towns of this extensive tribe. Being situated near the sea on an ancient volcanic eminence, it carried on extensive commerce with the inland Campanian towns by means of the navigable river Sarnus, and enjoyed an uninterrupted, though not brilliant share of prosperity. (The sea and river were separated from the town by subsequent convulsions of nature.) After the Samnite wars, in which Pompeii had also participated, the town became subject to Rome. It united with the other Italians in the Social war. The rebels were defeated in the vicinity of Pompeii by Sulla, who attacked the town itself, but unsuccessfully. After the termination of the war, however, B. C. 82, a colony of Roman soldiers was sent thither, and the inhabitants were compelled to cede to it one-third of their arable land. In course of time Pompeii became thoroughly Romanised, and was a favourite retreat of Romans of the wealthier classes, who (e. g. Cicero) purchased estates in the vicinity. It was also favoured by the emperors. Tacitus records a serious conflict which took place in the amphitheatre, A. D. 59, between the Pompeians and the neighbouring Nucerines, in consequence of which the former were prohibited from performing theatrical pieces for a period of ten years. A few years later, A. D. 63, a fearful earthquake occurred, evidencing the re-awakened activity of Vesuvius, which had been quiescent for centuries. The greater part of Pompeii, its temples, colonnades, theatres, and private houses were ruined on that occasion, and the Roman senate even contemplated prohibiting its reconstruction. Permission, however, having been granted, the town was re-erected in a style more conformable to the improved architecture of imperial Rome. The new town had not long been completed, although through the liberality of private individuals it had been restored in a remarkably short period, when it was overtaken by the catastrophe of 24th Aug., 79. The first premonitory symptom was a dense shower of ashes, which covered the town with a stratum, about 3 ft. in depth, and allowed the inhabitants time to escape. Many of them, however, returned, some doubtless to rescue their valuables, others paralysed with fear and uncertain what course to pursue. In the years 1861—72 were found eighty-seven human skeletons, and those of three dogs and seven horses. The whole number of those who perished is estimated at 2000. The ashes were followed by a shower of red hot rapilli, or fragments of pumice-stone of all sizes, which covered the town to a depth of 7—8 ft., and was succeeded by fresh showers of ashes and again by rapilli. The present superincumbent mass is about 20 ft. in thickness. Part of this was formed by subsequent eruptions, but the town had already been completely buried by the original catastrophe, and was entirely lost to view. Its name, however, was long preserved by a small village, which sprang up near the site. In ancient times excavations were made, owing to which many valuable relics are probably lost to us, but during the middle ages Pompeii was entirely consigned to oblivion. In 1592 the architect Fontana constructed a subterranean water-conduit in order to supply Torre dell' Annunziata from the Sarno, actually intersecting the ruins, and to this day in use; yet no farther investigations were then attempted. In 1748 the discovery of statues and bronze utensils by a peasant attracted the attention of Charles III., who caused excavations to be made. The amphitheatre, theatre, and other parts were then disinterred. The enthusiasm called forth by the discovery has been the frequent theme of poetical and other compositions by such celebrated authors as Bulwer, Schiller, etc.

*What wonder this? — we ask the lymphid well,  
O Earth! of thee — and from thy solemn womb  
What yield'st thou? — Is there life in the abyss  
Doth a new race beneath the lava dwell?  
Returns the Past, awakening from the tomb!*

*The earth, with faithful watch, has hoarded all!*

Under the Bourbons the excavations were continued in a very unsatisfactory manner. Statues and valuables alone were extricated, whilst the ruins were either suffered to fall to decay or covered up again. To the reign of Murat, however, we are indebted for the excavation of the Forum,

the town-walls, the Street of Tombs, and many private houses. The political changes of 1860 have likewise exercised a beneficial effect. Under the able superintendence of M. Fiorelli, instead of the former predatory operations, a regular plan has been adopted, according to which the ruins are systematically explored and carefully preserved, and highly satisfactory results thus obtained. A local museum and library have been instituted, a dwelling-house erected for students supported by government, and a railway constructed for the removal of the débris. The workmen employed in the excavations average eighty in number, but several hundreds are at times engaged. If the works continue to progress at the same rate as at present, the complete excavation of the town, according to Fiorelli's calculations, will occupy seventy-four years more, and will cost about 5 million francs. A sum of 30—40,000 fr. is realised yearly from the money paid by visitors for admission.

*Pompeii* was once a prosperous provincial town, with 20—30,000 inhabitants. The original Oscan inhabitants had at the close of the republic become completely Romanised, and after the earthquake of 63 the town was re-erected in accordance with the new cosmopolitan-Roman principles founded on a union of Greek and Italian elements. Although Pompeii, therefore, represents but one definite epoch of antiquity, yet on the other hand it is the most important and almost the only source of our acquaintance with ancient domestic life. To investigate the various phases of this life, even in its minuter details, affords a pursuit of inexhaustible interest.

**TOWN WALLS.** The town is built in the form of an irregular ellipse, extending from E. to W. The circumference of the walls amounts to 2925 yds. There are eight gates, to which the following names have been given: *Porta di Ercolano, della Marina, di Stabia, di Nocera, del Sarno, di Nola, di Capoa, del Vesuvio*. In consequence of the prolonged peace, however, the walls had entirely lost their importance. Towards the sea they had been demolished, and outside the Gate of Herculaneum a considerable suburb had sprung up, called *Pagus Augustus Felix*, after the settlement established by Augustus.

**PLAN OF THE TOWN.** The excavated portion (down to 1872 about 275,000 sq. yds.) embraces about one-third only of the town, but probably the most important part, including the Forum with the contiguous temples and public buildings, two theatres with large porticoes, the amphitheatre, and a considerable number of handsome private dwellings. The principal streets are: 1. The *Consular Street*, or *Via Domitiana*, which, prolonged by the *Strada de' Sepolcri*, or Street of Tombs, leads to the *Porta di Ercolano*, and thence in several ramifications to the Forum: 2. The *Street of Mercury* (named Street of the Forum as far as the Temple of Fortuna), from the Forum to the N. extremity of the town: 3. The street leading from the sea, past the *Thermæ* and the Temple of Fortuna, to the *Porta di Nola* (called successively the *Street of the Thermæ, Fortuna, and Nola*); 4. *Strada dell' Abbondanza*, leading apparently from the Forum to the *Porta del*

Sarno; 5. *Strada Stabiana*, from the Porta di Stabia to the Porta del Vesuvio. The entrances to the houses have recently been numbered, and the different quarters (*regio*), and each block of houses bounded by four streets (*insula*), named in a somewhat arbitrary manner.

The streets, bordered by pavement, are straight and narrow, not above 24 ft. in breadth, the narrower lanes 14 ft. only. They are admirably paved with large polygonal blocks of lava. At intervals, especially at the corners, are placed high stepping-stones, leading from one side of the pavement to the other, intended for the convenience of foot-passengers in rainy weather. The waggons have left deep ruts in the causeways, which do not exceed  $4\frac{1}{2}$  ft. in width; and the horses' hoofs have made impressions on the stepping-stones over which they were occasionally obliged to pass. At the corners of the streets are public fountains, decorated with the head of a god, a mask, or similar ornament.

In the streets are frequently seen notices painted in red letters, referring generally to the election of the municipal authorities, and recommending some particular individual as *ædile* or *duumvir*. Trade-signs, like those of the present day, are very rare. On the other hand an occasional 'phallus' is seen, for the purpose of averting the evil eye; and one or two large snakes, the emblems of the Lares, the gods of the hearth and of cross-ways, are very common.

**CONSTRUCTION.** The houses are slightly built of concrete (small stones consolidated with cement) or brick, and sometimes, particularly the corner pillars, of blocks of tuffstone. The hasty and patched character of the construction is accounted for by the earthquake of 63. The numerous well-preserved staircases prove that the houses must uniformly have possessed a second and perhaps also a third storey. These upper portions consisting chiefly of wood, have, with a single exception (p. 135), been destroyed by the red-hot scoriæ of the eruption.

**SHOPS.** In traversing the streets of Pompeii, we soon observe a difference between the various houses, which were shops or dwelling-houses according as their rooms are turned to or from the street. The former belonged to the large dwelling-houses, and were let to merchants and shopkeepers, in the same way as the ground-floors of the palazzi in Naples are occupied by shops at the present day. These shops were generally in no way connected with the back part of the house, and presented their whole frontage to the street, from which they could be separated by large wooden doors. Many of the shop-tables, covered with marble, and once fitted up with large earthen vessels for the sale of wine, oil, etc., are still preserved. At the back of the shop there was occasionally a second room, probably occupied by the shopkeeper, who in other cases must have lived in the upper

part of the house, or in a different part of the town. The numerousness of these shops affords proof of the importance of the retail traffic at Pompeii. Where the street was not thus enlivened, it was flanked by bare walls, adorned here and there with a painting. The absence of glass forms one of the chief differences between an ancient and a modern dwelling. The ancients therefore concentrated their domestic life in the interior of their houses, which presented to the street a blank wall with as few openings as possible, and these covered with an iron grating. A distinct idea of this mode of building, so different from that of the present day, and without parallel except in some oriental countries, is best obtained in the more recently excavated and better preserved streets between the Forum and the Stabian Street, and to the E. of the latter.

PLAN OF THE HOUSES. The dwelling-houses of Pompeii vary greatly in size, and have obviously been very differently fitted up, in accordance with the nature of the situation, or the means and taste of their owners. Their chief peculiarity is the internal court, which provided the surrounding chambers with light, and was the medium of communication between them. Most of those Pompeian houses which belonged to the wealthy middle class are entered from the street by a narrow passage (*vestibulum*) leading to the court (*atrium*), surrounded by a covered passage, with the *impluvium*, or reservoir for rain-water, in the centre. The roof sloped inwards and had an opening in the centre (*compluvium*) which afforded light and air to the court and the adjoining rooms. Beyond the atrium is a large apartment opening on to it, called the *tablinum*. This front portion of the house was devoted to its intercourse with the external world; and it was here that the patron received his clients and transacted business. The other part of the house was destined solely for the use of the family. Its centre also consisted of an open court, enclosed by columns, and thence termed the *Peristylum*, the middle of which was laid out as a garden. Sometimes beyond the peristyle lay a private garden (*Xystus*), surrounded by columns. At the back of the peristyle were sometimes several business rooms, called *Œci*. Around these principal apartments, in which the magnificence of the house is concentrated, are situated the sleeping and eating-rooms, slaves' rooms, kitchen, cellar, etc. The upper floor was destined principally for the slaves. Most of the apartments are very small, but the family worked and spent most of their time in the light and airy courts.

DECORATION. Marble is rarely met with in the public or domestic architecture of Pompeii, the columns being invariably constructed of tuffstone or bricks, cemented by mortar. They were then covered with stucco, which took the place of marble, and afforded ample scope for decorative painting. It is in fact



hardly possible to imagine a gayer or more richly decorated town than Pompeii must have been. The lower halves of the columns are generally red, the capitals tastefully painted; the walls, too, where undecorated, are painted with bright, and almost glaring colours, chiefly red and yellow, harmonising well with the brilliancy of a southern sun. The extreme delicacy and variety of the mural decorations are worthy of especial notice. The centre of the walls is generally occupied by an independent painting. The best of these were removed to the museum at Naples, before they had suffered from exposure to the elements; many, however, of those left merit inspection. The scenes present a uniformly soft, erotic character, corresponding to the peaceful and pleasure-seeking taste of the age (comp. *Introd.*, p. XLIII).

We now proceed to details.

From the ticket-office near the *Hôtel Diomède* we pass between mounds of ashes, and reach the *Porta della Marina*, a vaulted passage under ancient magazines, which in modern times have been covered in. The street now ascends rapidly, like all the other approaches to the town, which lies on an eminence. The passage, 17½ ft. in width and 75½ ft. in length, has a path for foot-passengers on the left. To the r. in this passage is the entrance to the **\*Museum**, recently established here, containing casts and models of doors, windows, shop-shutters, and other objects in wood. In glass cases are preserved casts of corpses of eight of the ill-fated inhabitants.

Although the soft parts of the bodies had decayed in due course of time, their forms frequently remained imprinted on the ashes, which afterwards hardened. In 1863 Fiorelli made the ingenious experiment of carefully removing the bones of a body thus imbedded and filling the cavity with plaster, and he has succeeded admirably in preserving the figures and attitudes of the deceased after their death-struggle. On the point of flight, many of them had divested themselves of most of their clothing. Among the figures are a young girl with a ring on her finger, and two women, one tall and elderly, and the other younger.

There are also amphoræ, vases, rain-spouts, etc. in terracotta, vessels in bronze, skulls, and skeletons of men and animals.

On the r., as we ascend, is a wall, on the l. are uninteresting shops. We then enter the **Basilica** (Pl. 64), which opens on to the Forum, by a side approach to the right. It is an oblong edifice, 220 ft. long, 89½ ft. broad. The façade towards the Forum was richly decorated. A passage round the interior consists of twenty-eight brick columns with tuffstone capitals; the space in the centre was perhaps not roofed in. On the walls are half-columns, all covered with stucco. At the extremity of the building was the elevated tribunal, or seat of the presiding magistrate, accessible probably by moveable steps. In front of it a pedestal for a statue; beneath it vaulted prisons, reached by a stair.

Also on the W. side of the Forum, to the l. of the *Str. della Marina*, is situated the so-called **\*Temple of Venus** (Pl. 63),

which was still uncompleted when the catastrophe occurred. The temple is surrounded by a spacious, irregular quadrangle, 178 ft. long, on the S. side  $103\frac{1}{2}$  ft. and on the N. side  $109\frac{1}{2}$  ft. broad. As the side towards the Forum was not parallel with it, the wall, in order to prevent the eye being offended by this irregularity, was furnished in the interior with eight buttresses at intervals, each projecting farther than the last. The portico is borne by forty-eight columns, originally Doric, which had been converted by means of stucco into Corinthian; but this coating has now fallen off. The temple itself rises in the centre of the court, on a basement  $65\frac{1}{2}$  ft. in length, 39 ft. in width, and 8 ft. in height, and is approached by thirteen steps. Facing these stands an altar, bearing an inscription of the dedicators, the *quatuorviri* of the town. The still visible traces show that it was employed for bloodless offerings of incense, such as were usually presented to Venus. To the r. in the colonnade is a statue of unknown import. The temple itself was surrounded by a colonnade, and had a façade of six columns. Within the vestibule was the shrine, where the figure of the goddess stood on a lofty pedestal. A much mutilated statue of Venus was found here. Fine view of M. Santangelo from this point. — Behind the court of the temple are chambers for the priestesses, decorated with paintings.

The **\*Forum, or Forum Civile** (Pl. 57), forms the central point of the town (109 ft. above the sea-level). On the N. side, detached, stands the temple of Jupiter (p. 123); the other sides are enclosed by an arcade. The *Area*, or open space in the centre, is 515 ft. in length and 108 ft. in breadth, and is paved with large slabs. Six streets converge here, but the forum was protected against the trespass of riders or waggons by pillars of stone round the margins, and could even be entirely shut off by gates. In the area are twenty-two bases for statues, erected in honour of emperors and other illustrious men, five of which (four on the W. side, one at the S.E. corner) still bear inscriptions, dedicated to officials of high rank, the *duumviri* (similar to the consuls of Rome) and *quinquennales* (censors) of the town. The extensive basements on the S. side were destined for equestrian statues, most of the pedestals never having been completed. The colonnade which surrounds the Forum varies in breadth from 26 to 45 ft., a number of the buildings which adjoin it having been erected at a date prior to the construction of the Forum. Above the lower columns of the Doric order rose a second series of the Ionic, thus constituting an upper, covered passage, approached by steps, several of which are still preserved. The whole was in an unfinished condition at the period of the destruction of the town; portions of the frieze, consisting of limestone, placed round the colonnade, are still in a rough state; on the S. and E. sides are older columns of tuffstone.

To the r. of the Basilica, on the S. side of the Forum, are situated the *Tribunals* (Pl. 66), three adjacent chambers, each with a semicircular extremity, handsomely constructed in brick which was once covered with marble. Their use is not distinctly ascertained; but they seem to have been minor courts of justice.

To the l., by the tribunals, the Street of the Schools diverges, pursuing an E. direction as far as the Forum Triangulare (p. 135). The excavated houses are again partially covered with rubbish, and therefore devoid of interest.

On the E. side of the Forum, at the corner of the handsome *Str. dell' Abbondanza*, is a square hall, erroneously supposed to be a school.

On the opposite side of the street is situated the \**Chalcidicum* (Pl. 62), erected by the priestess Eumachia, and perhaps employed as an exchange. On the frieze of the portico facing the Forum, and still more fully over the entrance in the *Str. dell' Abbondanza*, may be read the following inscription: "*Eumachia Lucii filia sacerdos publica nomine suo et M. Numistri Frontonis filii chalcidicum cryptam porticus, Concordiae Augustae Pietati sua pecunia fecit eademque dedicavit.*" The interior is separated from the portico by a number of small chambers, which were used as a kind of magazine, where a great number of marble slabs, destined for the completion of the edifice, were found. In the interior is an open court, 123½ ft. in length, 63 ft. in width, surrounded by fifty-four columns of Parian marble, of which, however, three only are left, and these in a mutilated condition. This colonnade (*chalcidicum*) is surrounded by a covered passage (*crypta*), which afforded protection against the weather. At the back of this, in a niche, stands the statue of Eumachia (a copy, the original is at Naples), erected by the fullers (*fullones*) of Pompeii.

On the external wall of the Chalcidicum is the copy of an inscription found here, dedicated to Romulus. The visitor next reaches the so-called \**Temple of Mercury* (Pl. 61), 83½ ft. in length, 54 ft. in breadth. A number of the objects discovered in the course of the excavations have been placed here: vases, spouts of fountains, rain-gutters, capitals, stone-weights with iron handles, mortars, earthenware, etc. To the l. of the entrance are vessels of lead, fragments of glass, bone articles, iron gratings, fetters, tires of waggon-wheels; to the r. earthenware and fragments of marble. In the centre an \**altar* in marble with reliefs: on the front victims, on the sides the utensils employed in connection with the sacrifice.

The form of this temple is very irregular. At the extremity of the area is the small shrine with a pedestal for the statue of the god.

Contiguous to the latter is the *Curia* (Pl. 59), where, as is generally believed, the town-council held their deliberations. It is a square hall, 65½ ft. long, 59 ft. broad, with hemicyclical termination and several niches, but greatly damaged.

Opposite, on the N. side of the Forum and in the most conspicuous part of it, rises the **\*Temple of Jupiter** (Pl. 60), on a basement 10 ft. in height. At the time of the eruption it was in process of being restored. The Pronaos is approached by eighteen steps, and has a façade of six columns with three on each side. Apertures in the ground admit light to the underground chambers, which were used as a magazine for building materials, having originally been probably a treasury. The whole length of the temple is 100 ft. Behind the Pronaos is the shrine, with two series of columns, eight in each, arranged close to the walls, which are painted in the brightest colours. At the back are three chambers. At the farther end, to the l., a stair ascends to the upper storey of the temple, which the visitor should not omit to see, as it affords a fine *\*panorama* of Pompeii, M. Santangelo crowned by the chapel of S. Michele, the castle of Quisisana, and the chain of the Apennines.

On the W. side, passing by the Temple of Venus, we observe at the end of the latter a niche, in which, as an inscription found here informs us, the public weights and measures were kept. Then follows a stair, which led to the arcade, and formed an approach to the Temple of Venus. Adjoining the latter is the so-called *Lesche*, a hall apparently for public purposes. Beyond this is a public *latrina*, and then a building, which from its narrow, gloomy cells appears to have been a prison. An adjacent wall separated it from the Forum. In the vicinity, adjoining the Temple of Jupiter, is a triumphal arch.

At the E. end of the Forum, contiguous to the Curia, stands the so-called **\*Temple of Augustus** (Pl. 58), sometimes named the *Pantheon*, an edifice whose object is involved in mystery. In front of it are pedestals for statues; on the exterior, shops possibly occupied by money-changers. The temple is entered by two doors; the interior consists of a rectangular court, 123 ft. in length, 88½ ft. in width, the walls decorated with frescoes (those to the l. of the entrance, the best preserved, represent Argus and Io, Ulysses and Penelope). The court was still unfinished when the catastrophe took place; it was destined to be enclosed by a colonnade, but the limestone slabs of the pavement have been laid on the N. and W. sides only, while on the other sides the enclosure is formed by tuffstone blocks. A dodecagon is formed in the centre by twelve pedestals for statues. To the r. are eleven chambers simply painted red; at the extremity an egress into a back street. To the l. is one of the principal outlets to the Street of the Augustales (named after this edifice). On the

E. side, opposite us as we enter the building, rises the shrine. On the principal pedestal stood the statue of the emperor, in the side niches Livia and Drusus (here replaced by copies). To the l. of this shrine was another with an altar, which perhaps was employed in the celebration of the sacrificial banquets; the gallery by the lateral wall is believed to have been an orchestra. To the r. a larger apartment with stands of masonry with a slight inclination, and furnished with gutters below to carry off blood or water, is supposed to have been a kitchen. The whole establishment was probably used by the college of Augustales. The arrangements recall the Serapeum at Pozzuoli (p. 88).

Adjacent to the Temple of Augustus rises a *Triumphal Arch*, which forms the boundary of the Forum in this direction. It is constructed of brick, and is now divested of its former marble covering. Under it terminates the STREET OF THE FORUM, or as it is called in its prolongation, the Street of Mercury. The first transverse street is that of the Augustales. At the corner, is a relief with figures of two men carrying a wine-jar: the sign of a wine-merchant. We now follow the Street of the Forum. To the r. a small *Museum*, a repository of objects in bronze, iron, lead, terracotta, and colours, a number of loaves, etc.

The Street of the Forum then leads to the *Temple of Fortuna* (Pl. 49), to the r. at the corner of the first transverse street, erected according to the inscription by M. Tullius. It is approached by thirteen steps; length  $79\frac{1}{2}$  ft., breadth 30 ft. Two portrait-statues found in the Cella are believed to have belonged to the Gens Tullia.

At the beginning of the Street of Mercury rises an arch of brickwork, on which the pipes of a water-conduit are visible.

We now turn to the l. into the STRADA DELLE TERME. The 2nd door to the l. is the entrance to the \**Thermæ* (Pl. 39), which occupy nearly a whole insula, i. e. the space enclosed by four streets; breadth 162 ft., depth  $170\frac{1}{2}$  ft. The exterior was surrounded by shops, which had no connection with the interior. Entrances six in number. A great part of the establishment is now employed as magazines, and the public are admitted to one half of the actual baths only. A passage leads first to the chamber for undressing (*apodyterium*),  $37\frac{1}{2}$  ft. long, 22 ft. wide, surrounded by benches. Beyond this is the cold bath (*frigidarium*), a rotunda with four niches. The vault above was provided with a glass window. In the centre the basin,  $14\frac{1}{2}$  ft. in diameter, with a marble ledge surrounding it. From the undressing room to the r. the warm bath (*tepidarium*) is entered, an apartment 33 ft. in length, 18 ft. in breadth. A frieze running round it is furnished with niches for depositing clothes and articles of the toilet, and is supported by figures of Atlas in terra-

cotta. The vaulting was richly decorated, partly with stucco figures in relief. This chamber was heated by means of air-pipes, and by a large brazier of bronze. Adjacent is the hot air bath (*calidarium* or *sudatorium*), 53 ft. long, 17½ ft. broad. A niche at the end contains a marble basin for washing the hands and face with cold water; it bears an inscription recording that it was erected at a cost of 5250 sesterces (39 l. sterling). At the other end is the basin for warm baths. The apartment had double walls and floor, between which the steam diffused itself. — The baths also possessed an extensive colonnade, now converted into a garden, besides several other chambers and baths for women, none of which are at present open to the public.

Nearly opposite to the *Thermæ* is situated the \***House of the Tragic Poet** (Pl. 38), one of the most elegant in Pompeii, so called from two representations found in the *tablinum*, a poet reading, and a theatrical rehearsal (these, together with beautiful paintings of subjects from the *Iliad*, are now in the museum at Naples); but it was more probably the house of a goldsmith, if we may judge from the trinkets discovered in the adjoining shop. This is represented by Bulwer in his 'Last Days of Pompeii' as the dwelling of Glaucus. On the threshold was a dog in mosaic, with the inscription 'Cave Canem' (p. 64), now in the Museum. The peristyle of seven columns is closed at the back by a wall, on which is a small shrine of the *Lares*. In a room to the l. of the latter, Venus and Cupid fishing, and the deserted Ariadne. In the *triclinium* on the r., Leda presenting Tyndarus with Castor, Pollux, and Helen in a nest, Theseus abandoning Ariadne, and Diana with Orion.

We continue to follow the *Str. delle Terme*. To the r. is the **House of Pansa** (Pl. 37), one of the largest in Pompeii, occupying a whole *insula*, 32½ ft. long, 124 ft. broad. It comprises sixteen shops and dwellings, facing the different streets. On the threshold was found a mosaic with the greeting 'SALVE'. This house affords a normal specimen of a palatial residence of the imperial epoch, complete in all its appointments: atrium, *tablinum*, peristyle, *œcus* (to the l., contiguous, kitchen with the snakes), and lastly the garden or *Nystus*.

We proceed hence towards the *Porta di Ercolano*, diverging to the right. At the picturesque corner opposite is a tavern, to the l. of which the street leads to the gate. This was a business street, and contained few superior residences.

To the l. is a house fitted up for a *Library*, containing an extensive collection of archæological works on Pompeii, and for the reception of students supported by government (*Scuola Pompeiana*).

On the r. is the **House of Sallust** (Pl. 33), with gaily painted atrium. behind which are the *tablinum* and a small

irregularly shaped garden, with a dining-room (triclinium) in the corner. The place of the peristyle is in this case occupied by a small court enclosed by pillars, to the r. of the atrium, which has been, though without good reason, styled the *Venerium*. On the wall opposite, \*Actæon converted into a stag, and torn to pieces by his own dogs for watching Diana at the bath.

The following door leads to a *Bake-house*, with ovens and different mills for grinding the corn. The latter were probably turned by asses, or in some cases by slaves.

At the corner of the street, a fountain; behind it a cistern. The street of Narcissus here diverges to the r., leading to the town-wall. but contains no object of interest.

The houses to the l., on the slope of the eminence on which the town stood, frequently consisted of several storeys, and had extensive vaults, used as magazines.

A large, open hall to the r. was a kind of *Custom-house* (Pl. 27), where a number of weights and measures were found, one of which had been stamped in the Capitol at Rome.

A little farther, to the r., is situated the *House of the Surgeon* (Pl. 26), so called from the discovery of a number of surgical instruments. It is remarkable for its massive construction of limestone blocks from the river Sarno, and is probably the most ancient house in the town. To the r. the extensive *House of the Vestals* (Pl. 25) is next reached.

To the l., opposite, is a large *Tavern*, with a phallus towards the street, intended to avert the evil eye. It contains two wine-tables, and has an entrance for waggons. From the chambers in the rear, as well as from the preceding and following houses on this side, a charming glimpse is obtained of the bay with the island of Capri; near the land is the picturesque little rocky island of Revigliano; to the r. Torre dell' Annunziata.

To the r. is a tavern, and beyond it the *Porta di Ercolano* (136 ft. above the sea-level), to the r. of which a stair ascends to the \**Town-wall*, which should be visited for the sake of the view. This wall, the most ancient structure in Pompeii, is 2843 yds. in circumference, and consists of an external and internal wall, the intervening space being filled with earth. The height of the external walls varies according to the ground from 26 to 33 ft., that of the internal is uniformly 8 ft. greater. Originally constructed of large blocks of lava and limestone, it was subsequently strengthened by the addition of towers, perhaps during the Social war. It must then, whether from the siege of Sulla or other causes, have been considerably damaged, and seems to have been hastily restored about the time of the war between Cæsar and Pompey, the gaps being filled with concrete. The difference between the ancient and later mode of building is well

illustrated by this part of the wall near the Herculanean Gate. During the undisturbed peace of the imperial period, the walls on the side towards the sea were probably removed, and their site built over. The Gate of Herculaneum is one of the most recent structures. It consists of three series of arches, of which the central and largest has fallen in. The depth of the passage is 59 ft.

Outside this gate lay a considerable suburb, the *Pagus Augustus Felix*, named after the military colony of Augustus. Of this only one street has been partially excavated, from which, however, several others diverged on either side. This is the so-called **\*Street of the Tombs**, the great military road from Capua to Naples, Herculaneum, Pompeii, and Reggio. The ancient Roman custom of burying the dead by the side of a high road is well known. It has been ascertained that rows of graves, similar to those discovered here, exist beyond the other gates also. The Street of Tombs is in point of situation the most beautiful part of the town.

To the r. stands a large pedestal in an unfinished state.

To the l. the *Tomb of Cerinius* (Pl. 22), a recess with seats. It has been said that this was a sentry-box, and that the skeleton found in it was that of the sentinel who expired at his post; but this must be regarded as a mere fiction.

To the l. a semicircular seat with the tomb of the duumvir A. *Veius*.

To the l. the *\*Tomb of Mamia* (Pl. 20); in front a seat like the above, with the inscription: '*Mamiae Publii filiae sacerdoti publicae locus sepulturae datus decurionum decreto*'. At the back, enclosed by a low wall, is the columbarium, with niches for cinerary urns. A solitary cypress adorns the tomb. The view from this seat of the bay and the mountains of Castellamare is singularly beautiful.

A street diverges to the r., by the side of which is the *Tomb of Terentius* (Pl. 18). Beyond it, to the r., the *Tomb of the Garlands* (Pl. 16), so called from its decorations; name unknown. To the r. a tomb with open recess and seat.

On the l. is the so-called *Villa of Cicero* (Pl. 13), again covered up. The buttresses visible belong to a colonnade which lay parallel to the street.

To the r. two shops, then the *House of the Mosaic Columns* (Pl. 14), in a very dilapidated state. The entrance leads into a garden, at the extremity of which is a recess inlaid with mosaic, destined for a fountain. To the l. a court with private chapel and altar. The two stairs ascended to the upper floor.

Beyond the villa of Cicero several handsome monuments will be observed. First that of *Servilia* (Pl. 11). Then that of *Scaurus* (Pl. 10), with reliefs in stucco, representing the gladiatorial



combats celebrated in honour of the deceased, but in a very imperfect state. The columbarium with niches for the urns should be visited.

To the r. is a long arcade, at the back of which there were shops. From the skeleton of a mule found here it has been suggested that this was a resort of peasants on market-days. In the last shop is a stove, the upper part of which consisted of earthenware vessels fitted together. Several ancient tombs of limestone have recently been discovered here, belonging to the remote Oscan period, when the dead were buried instead of being burned, and painted vessels of terracotta were interred with them. — The street which diverges here has not yet been excavated.

To the r. several ruined tombs, the first of which is supposed to have been an *ustrinum* (place where the dead were burned).

To the l. a circular monument, name unknown.

To the l. the \**Tomb of the Augustalis Calventius Quintus* (Pl. 6); beneath the inscription is represented the bisellium (seat of dignity) accorded to him in recognition of his liberality.

To the r. \**Tomb of the Libella* family (Pl. 7), of travertine, and well preserved, with inscriptions. Beyond, to the r., are several other ruined tombs, the inscriptions on which are partially preserved.

To the l. the \**Tomb of Naevoleia Tyche* (Pl. 5), with chamber for cinerary urns. The deceased was a freedwoman, who, according to the inscription, destined this tomb for herself and C. Munatius Faustus, chief official of this quarter of the town, and for their freedmen; a relief below refers to the consecration of the tomb; on the l. side is the bisellium, or magisterial seat of Munatius, on the r. a vessel entering the harbour, a symbol of human life.

To the l. is next observed a *Triclinium*, destined for funeral repasts. Then the \**Villa of Diomedes* (Pl. 1), arbitrarily so called from the opposite tomb of the family of Arrius Diomedes (Pl. 2). The arrangement of this, like that of other villas, differs considerably from that of the urban dwellings. A flight of steps with two columns leads at once to the peristyle of fourteen Doric columns, whence the bath is entered to the left. Opposite are terraces, which rise above the second and lower portion of the house. The garden, 108 ft. square, with a basin for a fountain in the centre, is surrounded by a colonnade. From the terrace a stair descends to the l. (another, from the entrance from the street, to the r.). Below this colonnade, on three sides, is situated a vaulted cellar which merits a visit, lighted by small apertures above, and approached by stairs descending at each end. Seventeen bodies of women and children, who had provided themselves with food, and sought protection

in this vault against the éruption, were found here. But the impalpable ashes penetrated through the openings into the interior, and too late the ill-fated party endeavoured to escape. They were found with their heads wrapped up, half buried by the ashes. The impression made on the ashes by a girl's breast is now in the museum at Naples. The probable proprietor of the house was found near the garden-door (now walled up), with the key in his hand: beside him was a slave with money and valuables.

We now re-ascend the Street of Tombs to the Gate of Herculaneum, and return thence by the *Vicolo di Mercurio*, the first transverse street to the left. The third street, intersecting the latter at right angles, is the important STRADA DI MERCURIO, leading from the town-wall to the Forum (p. 121).

In the direction of the town-wall: r., Nos. 10, 11, *House of Castor and Pollux* (Pl. 46), two distinct houses, but connected. No. 10 is simple and homely. It is connected with the neighbouring house by a large peristyle, adorned with paintings all round; at the extremity a basin destined for a fountain; beyond it a hall. From the peristyle the atrium of the other house is entered to the l., beyond which are the tablinum and a garden with lararium. The best preserved of the frescoes is one of Apollo and Daphne in a chamber to the l. of the garden.

Right, Nos. 12, 14, *House of the Centaur* (Pl. 45), two different houses, connected by a door. No. 11 has an underground dwelling, the vaulting of which has fallen in.

R., No. 15, \***House of Meleager** (Pl. 44). Within the doorway, to the r., Mercury handing a purse to Fortuna. The richly decorated atrium contains a marble table, borne by griffins. Contrary to the usual arrangement, the peristyle does not lie behind, but to the l. of the atrium. This is the finest peristyle which has been discovered at Pompeii, being 79 ft. in length, and 66 ft. in breadth. The porticus is borne by twenty-four columns (lower part red, upper white), and adorned by a graceful fountain. Adjoining the peristyle at the back is an œcus, enclosed on three sides by twelve yellow painted columns. The frescoes are also yellow; among them, to the r., a young satyr startling a Bacchante with a snake. To the l. of the œcus a hall with frescoes: on the transverse wall to the l. the Judgment of Paris.

Left, No. 20, *House of Apollo* (Pl. 43), so named from the numerous representations of that god which were found here. Behind the tablinum a fountain of grotesque style. To the r. is an adjoining court, at the end of which is a handsome sleeping-chamber (for two beds); on the external wall a landscape with a Bacchanalian, and a mosaic of Achilles in Scyros; among the weapons which Ulysses offers him is a shield, on which Achilles and Chiron are represented.

L., No. 25, *House of the Wounded Adonis* (Pl. 42). In the Nystus, to the r., a fresco, above life-size, of \*Adonis wounded, tended and bewailed by Venus and Cupids; at the sides, l. and r. Achilles and Chiron. In a room to the l. of the garden, 'Toilet of the Hermaphrodite'.

At the corner which the Vicolo forms with the Strada di Mercurio, to the r., is the fountain with the head of Mercury whence these streets derive their name.

L., No. 9, a \**Tavern*; towards the street a table covered with marble and a fire-place. A door leads from the shop to the l. into a small room adorned with various allusions to drinking: a waggon with a wine-cask, players and drinkers, eatables, etc. In the corner to the l. a soldier is being served; above him is scribbled: 'da fridam pusillum' (a glass of cold). To the r. two other chambers, out of the first of which a door leads to the neighbouring house No. 8, the *Casa dei Cinque Scheletri* (so called from the five skeletons found here), which was perhaps used as a lodging-house.

From the corner of the Vicolo di Mercurio a digression may be made in the adjacent street to the l. to the *House of the Labyrinth* (opposite side of first side-street, immediately to the l.; Pl. 47), a roomy dwelling with two atria; principal entrance 2nd door to the right. In the passage leading to the peristyle, immediately to the l. and opening on the latter, is a window of terracotta with six small apertures, resembling pigeon-holes. In the room beyond the peristyle, to the l. a mosaic pavement: Theseus killing the Minotaur in the Labyrinth. The house to the l. was destined for the menage; it contains three rooms, with a finely decorated bath and large bake-house.

We now return to the Str. di Mercurio.

R., No. 35, \**House of the Small Fountain* (*della fontana piccola*, Pl. 41); to the r. of the entrance a stair ascends to the 2nd floor. At the farther extremity of the house a \*Fountain of gaily coloured mosaic, adorned with a small and graceful bronze: Boy with a goose (a copy, original at Naples). The walls are decorated with landscapes, among which to the l., a \*Harbour.

R., No. 36, *House of the Large Fountain*, at the end of which is a mosaic \*Fountain similar to the above.

R., No. 38, the **Fullonica** (Pl. 40), or fuller's establishment. The large atrium, supported by square pillars (on one of which were frescoes alluding to the fuller's art, now in Naples), was perhaps covered in and used as a magazine. Around it are chambers for the workmen. At the end of the house are four basins on different levels, destined for washing the cloths, which were afterwards stamped with the feet in the small stands to the right. One egress leads to the *Strada della Fullonica*. Adjacent

to these premises, and connected with them by a door, was the dwelling-house of the proprietor, No. 37.

R., No. 44, *Barber's Shop*, very small. In the centre a seat for customers; to the r. a bench and two recesses.

L., No. 4, *House of Pomponius*, with an oil-mill to the right.

L., No. 3, *House of the Anchor* (Pl. 48), named after the anchor in mosaic on the threshold, a spacious dwelling. By the tablinum a stair descends to a peristyle on the level of the Str. della Fortuna, surrounded by a cryptoportichus.

Having reached the archway of the Str. di Mercurio, we now turn to the l. into the Str. della Fortuna, a prolongation of the Str. delle Terme, and leading to the Gate of Nola

L., No. 55, **\*House of the Faun** (Pl. 50), discovered in 1830 in presence of Goethe's son, was entirely excavated during the two following years. The name is derived from the bronze statuette of a dancing Faun found here (p. 69). The house occupies a whole insula, and is the handsomest in Pompeii, 288 ft. long, 126 ft. broad. The style of its decoration proves it to date from the republican era. It contained beautiful mosaics, but hardly any mural paintings. The stucco on the walls is an imitation of incrustation in coloured marble (comp. p. XLV). On the pavement in front of the house is the greeting 'HAVE'. It possesses two entrances and two atria. The l. atrium (35 ft. by 37½ ft.) is in the Tuscan style, i. e. the roof was borne by cross-beams without vertical support. On each side of it there are four rooms. The 4th on the l. contains a \*mosaic representing doves by a casket. In the centre of the impluvium stood the bronze statuette already mentioned. The simpler atrium on the r. is an atrium tetrastylum, i. e. the roof-beams were borne by four columns near the impluvium. The peristyle contains twenty-eight Ionic columns of tuffstone coated with stucco. In the exedra, which opens on the peristyle, was found the celebrated mosaic of the Battle of Alexander (p. 68). At the back is a garden 105 ft. long, 115 ft. broad, enclosed by fifty-six columns of the Doric order. Numerous amphoræ were found here.

R., No. 4, *Casa della Pareta Nera* (Pl. 51), so called from the black wall in the exedra, covered with representations of erotic scenes, beautifully executed, but unfortunately in bad preservation.

R., No. 6, *Casa dei Capitelli Figurati* (Pl. 52), named after the capitals of the entrance-pillars, adorned with heads of Bacchantes and Fauns. From the peristyle a sugar-bakelhouse is entered, its use having been conjectured from the nature of the objects found there; the stove is still in existence.

R., No. 7, *House of the Grand-Duke of Tuscany* (Pl. 53), small, with mosaic fountain.

R., No. 11, *House of Ariadne* (Pl. 54), extending as far as the Street of the Augustales, and containing towards the latter an additional atrium. The atrium towards the Str. della Fortuna possesses twenty columns, the peristyle sixteen, the lower part yellow, the capitals painted with variegated colours; in the centre a fountain. Various representations.

R., No. 14, *House of the Chase* (Pl. 55). In the peristyle (which has columns on two sides only and a basin in the centre), on the opposite side: wild beast fights, whence the name of the house; to the r. landscapes. Excavations had already been made here in ancient times; a portion of the passage made by the workmen, in a room to the l., is still to be seen.

By this house the Vico Storto diverges to the r., so called from its curve; to the l. several unexcavated lanes. If we follow the Str. della Fortuna for a short distance, we reach the broad *Strada Stabiana*, leading to the r. to the gate of that name, and formerly extending in the opposite direction as far as the Porta di Vesuvio. The Str. della Fortuna is now prolonged under the name of the *Str. di Nola*, towards the gate of that name. The houses on each side are excavated in front only. At the point of intersection of the streets a fountain, l. an altar of the Lares, and adjacent the pillars of a water-conduit. From this point the Gate of Nola, the most ancient in the town, is reached in 5 min.

We, however, now enter the Vico Storto, leading to the STREET OF THE AUGUSTALES. The portion of the latter, to the r., leading to the Forum, presents no object of interest. We therefore turn to the l., this part of the street traversing the most recently excavated quarter of the town.

At the corner to the r. a *Soap-manufactory*, as has been concluded from the articles found; it contains a large stove. Numerous bakers lived in this street. L., the *House of the Bear* (Pl. 85), named from the mosaic on the threshold, with the greeting 'Have'; it contains a fountain at the back, adorned with mosaic.

Opposite, the *Str. del Lupanare* diverges to the right.

R., No. 22, *House of the Dolphin* (Pl. 88), named from the mosaic on the door, sometimes called the House of Mars and Venus from a painting to the r. in the atrium. Spacious peristyle with fourteen columns. This house has a cellar. Nos. 24, 25, *Bake-house*; at the back a number of corn-mills, and an oven in which eighty-one loaves were found.

We now reach the STRADA DI STABIA, and follow it to the left. No. 33, immediately to the r., is the \**House of Marcus Lucretius* (Pl. 56), once richly fitted up, although with questionable taste (shown at the request of the visitor). Behind the atrium is a small \*garden, laid out in terraces, with a fountain and a number of marble figures. The best of the paintings are

preserved at Naples. This is almost the only house in Pompeii the proprietor of which is known by name. This was furnished by a letter found with the painted address: M. Lucretio Flam. Martis decurioni Pompei.

Descending the Str. Stabiana towards the gate, we now reach (l.) No. 52, the tablinum of which contains frescoes, representing Pietas and the forsaken Ariadne; then (r.) No 57, *Casa dei Principi di Russia*, with a handsome marble table in the atrium. From the peristyle a stair leads to the house of Siricus (p. 134).

Farther on, to the r., are the Thermæ (see below) at the corner of the STRADA DELL' ABBONDANZA (from which they are entered). This broad street ascends from the Str. Stabiana (78 ft. above the sea-level) to the Forum. On the other side, towards the Porta del Sarno, the portion as far as the next street (*Vico di Tesmo*) only is excavated. At the corner here is the buttress of an aqueduct, leaden pipes connected with which are observed on the pavement farther on.

To the l. in the street leading to the Porta di Sarno is the **Casa dei Diadumeni** (Pl. 90), sometimes called that of *Epidius Rufus*, with a small platform in front of the façade, and a handsome atrium with fourteen columns. Within it is a lararium on the r., bearing the inscription, '*Genio Marci nostri et Laribus duo Diadumeni liberti*'. At the back is a garden, to the l. in which is the vaulted kitchen. — The atrium of the next house on the l. contains a well preserved Lararium, with now almost obliterated paintings at the back. These houses have been brought to light since 1866. The excavations have been carried as far as the farm-house called *Casino dell' Aquila*, but have not yet been completed as far as the old Porta Stabiana, which lies lower down, towards the S. The Vico di Tesmo affords a good example of the monotonous character of the more remote streets. At the corner we observe the *Tannery* (Pl. 92), and also the atrium (Pl. 91), the compluvium of which was covered with an iron grating (restored) to exclude thieves.

We now retrace our steps and continue to ascend the Strada dell' Abbondanza in the direction of the Forum, near which this handsome street, with its numerous shops, was closed by means of stone pillars, in order to exclude waggons.

L.. No. 15, *\*House of Cornelius Rufus* (Pl. 72). The atrium contains two handsome pedestals for tables, and a bust with the inscription: C. Cornelio Rufo, whence the name of the house.

In the Str. dell' Abbondanza, to the r., No. 23, is the principal entrance to the **\*Stabian Thermæ** (Pl. 69), so called to distinguish them from the Thermæ at the back of the Forum. They are larger and older than the latter, dating from the Os-  
can period, after which they were extended and redecored.

We enter a spacious court, flanked by pillars on two sides, which was employed for palæstic exercises. On the wall on the l. stucco ornaments in relief. Two rooms situated here were perhaps intended for undressing. Then a basin for cold baths, sixteen paces long, nine paces broad, 5 ft. deep, and another vaulted room. In the wing opposite, which has a side entrance from the street, to the l. four baths for single bathers.

In the upper part of the wing to the r. the women's bath. By the door above, a vestibule is entered, into which the dressing-room opens to the l.; from the street two separate entrances. The vaulted hall contains niches on every side for clothes; in the corner a basin enclosed by masonry. Adjacent is the warm bath, a vaulted saloon with double walls. Then the sudatory, the vaulting of which has fallen in; at one end a marble basin, at the other a fountain for cold water; the walls double. Behind these chambers were placed the stoves.

The men's bath, to the r. near the entrance, is similar. From the large dressing-room the first door to the l. leads to the cold, the second to the warm bath; beyond is the sudatory. The two latter greatly dilapidated.

L., No. 4, *House of Holconius* (Pl. 70), with handsome peristyle, rich in paintings, but somewhat faded. In the æcus to the r., Ariadne and Bacchus; l., Hermaphrodite; in the room to the r., Rape of Europa; in the room to the l., Achilles in Scyros, and Judgment of Paris.

A few paces farther the *Street of the Theatre* diverges to the l., and to the r. the STRADA DEL LUPANARE, which we now follow.

R., No. 16, \**House of Siricus* (Pl. 71). On the threshold the inscription: '*Salve lucrū (m)*'; to the same proprietor the large adjacent bake-house, No. 17, also belonged. To the l. of the atrium a room with fine paintings: to the l. Neptune and Apollo aiding in the construction of the walls of Troy; opposite, Hercules intoxicated; and to the r. \*Vulcan presenting Thetis with weapons for Achilles. The columns of the peristyle are painted green.

To the l. on the wall are snakes, with the inscription: '*Otiosis locus hic non est, discede morator*'.

To the l. at the corner of the second lane, the *Vicolo del Balcone Pensile*, is No. 25, the *Lupanare* (Pl. 83; closed); at the sides five sleeping places; in front, the seat of the hostess. The bad character of the house is sufficiently indicated by the paintings and inscriptions. A separate entrance from the street ascended direct to the upper floor.

We now turn to the l. through the VICOLO DEL BALCONE PENSILE.

R., No. 7, with fine frescoes at the back, to the left.

R., No. 9, **\*House with the Balcony**, or *Casa del Balcone Pensile* (Pl. 84). The atrium to the r. contains a fountain with marble figures. In this house the attempt has been successfully made, although a laborious and costly undertaking, to preserve three rooms of the upper floor by carefully replacing the charred woodwork by new beams. The projecting wooden structure is similar to that frequently seen in old continental towns, and appears to have been common in Pompeii.

The Vicolo del Balcone Pensile terminates in the VICOLO DI EUMACHIA, which extends behind the buildings of the Forum. Entering this street, we proceed to the l., towards the Str. dell' Abbondanza.

L., in the Vicolo, No. 9, *House of the New Chase*, with well preserved frescoes; in the tablinum, to the r., Bacchus finding the sleeping Ariadne; in the peristyle, to the l., animal pieces.

At the corner of the Str. dell' Abbondanza a fountain with head and cornucopia of Abundantia, whence the name of the street. The wall of the Chalcidicum was employed for public advertisements which were painted here (*album*), but little of them now remains.

On the opposite side, No. 8, *House of the Wild Boar Hunt* (Pl. 67), deriving its name from the mosaic in the passage: Boar attacked by two dogs. The peristyle contains sixteen Ionic columns. The border of the large mosaic in the atrium represents an ancient town-wall.

On the wall of No. 10 (Pl. 68), next to the Vicolo, are represented the twelve gods with their attributes, almost effaced.

We now continue to descend, and enter the STREET OF THE THEATRE to the r., leading to the Forum Triangulare. In front of the latter a porticus with six Ionic columns. The street to the l., which leads to the Str. Stabiana, is the *Street of Isis* (p. 137), which should now be visited before the theatres by those who purpose omitting the amphitheatre.

This last quarter is the most ancient in the town, and has preserved many of its characteristics.

The **Forum Triangulare** (Pl. 75) is bounded on three sides by a porticus of a hundred columns of the Doric order, destined principally for the frequenters of the theatre. On the N. side a pedestal for a statue, with inscription referring to it. The side towards the sea was open. Here rose, on a basement approached by five steps, a *\*Temple* in the ancient Greek style (said, without the slightest foundation, to have been dedicated to Hercules), 102 ft. in length, 67 ft. in breadth. It was surrounded by columns, had eight columns in front, and the shrine in the centre: all of the ancient Doric order. At the present day a few capitals and the fragment of a column are the sole remains of



this once imposing structure. It was doubtless overthrown by the earthquake of 63, and probably no idea of restoring it in its massive and simple dignity ever occurred to the inhabitants, as it would have presented too marked a contrast to the stuccoed buildings of the imperial age.

In front of the temple is an enclosed space which was probably used for the slaughter of the victims. To the l. three altars.

At the back a *\*Bidental*, a relic perfectly unique of its kind. It consists of the large embouchure of a fountain (puteal), serving to enclose a spot struck by lightning, which was deemed sacred, and called for atonement. Around it was erected a small, circular temple, 12 ft. in diameter, with eight Doric columns.

On the other side of the temple is a semicircular seat with a sun-dial, now much decayed.

Below the Theatre (a stair descends from the Forum Triangulare) lies the so-called *Gladiators' Barrack*, the real object of which is not ascertained. The court is surrounded by a porticus of seventy-four columns, length 152 ft., breadth 114 ft. Around it a number of detached cells. The edifice had a second floor, as the imitation on the S. side shows, which contained apartments for the custodians and a small chapel. In a chamber used as a prison were found three skeletons and iron stocks for the feet; sixty-three bodies in all were discovered in this building.

Adjoining the Forum Triangulare is the *\*Great Theatre* (Pl. 77), the enclosing walls of which protruded from the rubbish even before its discovery. It is situated on rising ground, and was restored after the earthquake of 63 by the architect M. Artorius, at the expense of M. Holconius Rufus and M. Holconius Celer. The restoration, however, was far from complete at the time of the final catastrophe. The space for the spectators consists of three ranks (*ima*, *media*, and *summa cærea*); the first contains four tiers for the chairs of persons of rank, the second twenty, and the third four. Corridors and stairs led to the different parts of the building. It is estimated that 5000 spectators could be accommodated. Behind the orchestra is the long and narrow stage, in front of which is an opening in the ground for the rising and falling of the curtain. The posterior wall of the stage, once adorned with statues, is provided with three doors, according to the rules of the ancient drama; behind them the actors' room. On the summit of the enclosing wall are seen the stone rings for the poles which supported the awning used as a protection against the sun. Behind the theatre a square reservoir, the water of which was used in hot weather for refreshing the spectators by means of a slight sprinkling.

The contiguous *\*Small Theatre* (Pl. 78) is better preserved than the above. An inscription records that it was roofed in (theatrum tectum, probably a wooden roof). Number of specta-

tors 1500. The seats are cut out in such a way that the feet of the spectator did not inconvenience the person sitting on the tier below him. The building dates from the period of the republic. The marble pavement of the orchestra was, according to an inscription, presented by M. Olconius, a duumvir.

From the Small Theatre we emerge on the Str. Stabiana, re-ascending which we next reach, to the l., at the corner of the STREET OF ISIS, the \***Temple of Æsculapius** (Pl. 79), the smallest in Pompeii, 69 ft. long, 23 ft. broad. The anterior court contains a peculiar altar of tuffstone, recalling the sarcophagus of Scipio in the Vatican. The cella is approached by nine steps. It is not known with certainty whether the temple was really dedicated to Æsculapius or not.

Nearly opposite the temple is No. 110, the *Casa del Citarista* (Pl. 89), named after the Apollo of Pasiteles found here (p. 69). This is one of the largest houses at Pompeii, comprising two atria and three peristyles.

We now enter the Street of Isis to the left.

Here, to the l. stands the \***Temple of Isis** (Pl. 73), which, as the copy of the inscription over the entrance informs us, was restored after the earthquake of 63 by N. Popidius Celsinus, a boy six years of age, at his own expense, who in recognition of this service was received into the rank of the decuriones. Length 98 ft., width 60 ft. The court is surrounded by a porticus; between the columns are several altars, also an ancient aperture, destined for the reception of the remnants of sacrifices, now employed as an air-shaft of the Sarno tunnel. To the l. a small shrine, the so-called Purgatorium, in which ablutions were performed; a staircase here descended to a well; the walls are tastefully adorned with reliefs in stucco. Within the temple itself was found the Isis, now in the museum. The chambers adjoining the wall on the l. formed a dwelling for the priests: several bodies were found here; on the fire-place were remains of food.

By the next door in the Street of Isis, to the l., we enter a court, surrounded by columns, with a curious balustrade in the centre, the object of which is involved in mystery. The place was a palæstra of the Oscan period, and was afterwards shortened.

We now return to the Stabian Street, cross it, and proceed to the last important relic of ancient Pompeii, the \***Amphitheatre** (Pl. 81), situated at the S. E. extremity of the town, and detached from the other ruins. From the Stabian Street it is attained in about 8 min., the route traversing the unexcavated quarters of the town, the surface above which is still used as arable land. The guides are generally averse to taking this additional walk, but the traveller whose time and strength permit should not allow himself to be dissuaded. The external

appearance of the amphitheatre is somewhat insignificant, as, in order to facilitate the construction, a considerable portion of it, as high as the second storey, was formed by excavating the earth. An uncovered gallery runs round the exterior, to which stairs ascend for the use of the spectators in the upper places. The principal entrance descends considerably. Whole length 142, width 111 yds. Number of spectators 20,000. Three different series of seats are distinguished, the first with five, the second with twelve, and the third with eighteen tiers; above these was also a gallery. The seats are cut out in the same manner as in the small theatre. It was constructed shortly before the birth of Christ, and in 79 had not completely recovered from the effects of the earthquake of 63.

Excavations of last century led to the discovery of other important buildings near the amphitheatre, but these, according to the irregular manner of prosecuting the work at that period, were afterwards again covered.

From the Amphitheatre the traveller may return to modern Pompeii either by the high road, or by traversing the mounds of ashes and skirting part of the town-wall. The station is reached in  $\frac{1}{4}$  hr. Those who make the excursion by carriage should order the driver to wait for them at the Amphitheatre.

## 9. Castellamare, Sorrento, and Capri.

*Comp. Map, p. 86.*

RAILWAY from Naples to Castellamare, 17 M., by *Portici*, *Torre del Greco*, and *Torre Annunziata* (comp. p. 114) in 1 hr.; fares 3 fr., 2 fr. 10, 1 fr. 20 c., and 85 c.; in summer nine trains daily, in winter fewer. — Small coasting STEAMBOATS also ply between Naples, Castellamare, and Sorrento; fares to Castellamare 2 or 1 fr., to Sorrento 3 or  $1\frac{1}{2}$  fr.; *Office*, Molo Piccolo 36. These vessels, however, make very few trips in dull seasons. During the last few summers there has been only one steambout weekly to Sorrento. Market-boat from Naples to Sorrento three times weekly, in about 3 hrs., fare 1 fr. — CARRIAGE from Castellamare to Sorrento, according to tariff, 6 fr., with one horse 3 fr. and gratuity. Persons travelling alone may often obtain a single seat ('un posto') for 1— $1\frac{1}{2}$  fr.

Those whose time is limited should spend a short time only at Castellamare, which may be employed in visiting the quay, in order to arrive at Sorrento early enough to leave time for an excursion to the Deserto or other interesting point in the environs. The night should be spent at Sorrento, and Capri visited the following day; Naples may then be regained on the third, or, if necessary, on the evening of the second day. This route may also be combined with the following by proceeding either at once by boat from Capri to Amalfi (5—6 hrs.), or by the road over the mountains to (2 $\frac{1}{2}$  hrs.) Scariatojo (p. 160). or still further to Positano (p. 160). A carriage-road from Sorrento to Positano is in process of construction. From Scariatojo or Positano to Amalfi by boat (not always to be procured) in 2 hrs. (7—8 fr.). The footpath from Positano to Amalfi (5—6 hrs.) cannot be recommended in the present state of the country. The traveller is recommended to begin with the following route, taking La Cava or Salerno as a starting-point (comp. p. 149).

Railway-journey to Torre dell' Annunziata, see p. 114. Here the Castellamare line diverges from that to Salerno. Skirting the coast, it crosses the *Sarno* (to the r., in the vicinity, the rocky islet of *Rovigliano*, with an ancient fort), and in 12 min. reaches the station at the E. end of the town.

**Castellamare.** *HÔTEL ROYAL*, near the station; *ANTICA STABIA*, on the quay, second class; adjacent to it, the *Caf  dell' Europa* (good ices); *Trattoria Toscana*, also on the quay; *H TEL QUISISANA* (formerly *Grande Bretagne*), beautifully situated  $\frac{1}{2}$  M. above the town, on the road to Quisisana, commanding a charming view of the bay, pension 12 fr. — *Cabs* according to tariff: in the town, per drive,  $\frac{1}{2}$  fr. with one horse, 1 fr. with two or three horses; to Sorrento 3 or 6 fr.; Torre Annunziata  $1\frac{1}{2}$  or 3 fr.; Pompeii  $1\frac{1}{4}$  or 3 fr.; Naples 6 or 12 fr.; in the case of the longer drives the vehicle may be kept for 3 hrs., after which the return-fare is the same as that for the single journey.

*Boat* to Capri in about 5 hrs., 30 fr.

*Castellamare*, a town with 21,794 inhab., lies on a spur of *Monte Sant' Angelo*, the ancient *Mons Gaurus*, on the Bay of Naples, the site of the ancient *Stabiae*, which was destroyed at the same time as Pompeii. It was here that the elder Pliny perished, A. D. 79, whilst observing the eruption (Plin. Epist. vi, 16). Excavations of the ruins of Stabi , which lay to the left, by the entrance to the town, towards the heights, have not been undertaken since 1745.

The *Castello*, whence the town derives its name, was erected by the Emp. Frederick II. in the 13th cent., and was strengthened by Charles I. of Anjou by additional towers and walls.

The town, a favourite summer resort of the Neapolitans, owing to its N. aspect, its sea-baths, and its mineral springs, consists of a long main street skirting the sea, from which narrower streets extend up the hill. With the exception of the beauty of its situation and the busy harbour traffic, it contains nothing to detain the traveller. There is also a government dock-yard here.

Beautiful walks intersect the chestnut plantations on the hill rising behind the town (well-kept donkeys, 4—5 fr. per day). Here stands the *Casino Reale*, on the site of a house (*Casa Sana*) erected by Charles II. of Anjou, and occupied by King Ladislaus and his sister Johanna II. during the prevalence of the plague at Naples. Ferdinand I. of Bourbon restored the edifice, and styled it *Quisisana* ('here one becomes healthy'). Behind the ch teau paths ascend through the park (*bosco*), affording fine views of the bay. Permission to visit the gardens and the interior (uninteresting) must be obtained from the Intendant at the Pal. Reale at Naples (p. 40) (fee 1 fr.; gardener 25 c.; admission to the park gratis; donkey 1 fr.); this excursion requires 1—2 hrs. Ascending farther to the l., the traveller may visit *Monte Coppola* (2 hrs. at least necessary; donkey 2 fr.). To descend from Quisisana the route by the monastery of *Puzzano*, founded by Gon-

salvo da Cordova, may be taken ( $1\frac{1}{2}$  hr. more), commanding fine views.

Other short excursions to *Gragnano* ( $1\frac{1}{2}$  hr.) and *Lettere* ( $\frac{3}{4}$  hr. farther), beautifully situated on the slope of the mountains which once bore the name of *Montes Lactarii*, with a ruined castle and magnificent prospect. Finally to the summit of the —

\**Monte Sant' Angelo*, the ancient *Gaurus* (ascent 4 hrs.; guide and donkey 5 fr.), 5000 ft. above the sea-level, the highest point near the bay, commanding a noble prospect, stretching from Monte Circello far into Calabria and to the Abruzzi.

Monte Sant' Angelo is clothed to the summit with wood, chiefly chestnut-trees. Fragments of pumice-stone (rapilli) from eruptions of Vesuvius are occasionally observed.

The ascent (not without guide) requires 4 hrs. (donkey 3 hrs.). It should be expressly stipulated that the guide conduct the traveller to the highest peak crowned by the chapel. If not, the guide will ascend another peak, where there are extensive deposits of snow, the view from which is partially intercepted by the higher summit. From the chapel an uninterrupted panorama is enjoyed. The path leads past the château of Quisisana, through the park, and by Monte Coppola to the mountain village of *Piemonte* ( $1\frac{1}{2}$  hr.), whence the ascent of the Mte. S. Angelo begins. The traveller should not fail to start early, so as to return to Castellamare before dusk. The excursion occupies 7—8 hrs., but is not always safe (comp. p. 160), as the upper regions of the peninsula are occasionally the resort of deserters from the conscription. Previous enquiry on this point should therefore be made.

From Castellamare to Amalfi by the lesser Monte Sant' Angelo, see p. 160.

FROM CASTELLAMARE TO SORRENTO ( $7\frac{1}{2}$  M.; by carriage in  $1\frac{1}{2}$  hr.). The route by land, as well as by water, is one of the most beautiful excursions in this delightful district (carriages, see p. 138). We pass below the monastery of Puzzano to the *Capo d'Orlando*. The three rocks on the coast are *I Tre Fratelli*. The small villages of *Vico* and *Equa*, together called *Vico Equense*, the ancient *Vicus Æquensis*, are next passed. Vico was erected by Charles II. on the ruins of the ancient village, and was frequently visited by him. The Cathedral contains the tomb of the celebrated jurist Gaetano Filangieri (d. 1788). Beyond Vico is a deep cutting, crossed by a bridge; then to the r. by *La Marina di Seiano*, a village with a handsome campanile, between vineyards and olive plantations. to the summit of the *Punta di Scutolo*, whence the road descends to Meta. Here begins the celebrated *Piano di Sorrento*, a plain sheltered by the surrounding mountains, and intersected by numerous ravines, remarkable for its salubrity and luxuriant vegetation. Orange and olive groves, mulberry-trees, pomegranates, figs, and aloes are beautifully intermingled. This has been a favourite retreat of the noble and wealthy from a very early period. Augustus, M. Agrippa, Antoninus Pius, and others frequently resided here, and at the present day visitors of all nationalities are met with. The space is limited, the villages neither extensive nor

imposing, but the district generally is pervaded with an air of tranquillity and enjoyment.

**Meta** (\**Trattoria della Villa di Sorrento*, see below) is a town possessing two small harbours. The church of the Madonna del Lauro, in the street, occupies the site of a temple of Minerva. The Ponte Maggiore leads across the deep ravine of Meta. The next village is *Carotto*; then *Pozzo Piano*, surrounded by beautiful orange gardens; lastly *Sant' Aniello* (\**Albergo della Cocumella*, on the quay, with beautiful view, pension 7 fr.). The road leads to the left, passing the Villa Guarracino, now Hôtel Belvedere, and soon reaches —

**Sorrento.** \**LA SIRENA*, \**ALBERGO DEL TASSO*, both between the small and the large Marina, and \**BELVEDERE*, all belonging to the Fratelli Gargiulo, situated on rocky eminences, charges as at the first class hotels at Naples. \**VILLA NARDI* and \**HÔTEL TRAMONTANO*, also beautifully situated on the coast, between the small and large Marina, similar charges. To the E. of the small Marina: *VITTORIA* (in the market-place, recently enlarged) and *GRAN BRETAGNA*, both with several dependencies, kept by the brothers Fiorentino, the proprietors of the Hôtel de la Ville at Naples; R. from 2½, L. and A. 1½, B. 1½, D. 4, bath ½, pension 9 fr. — In a similar situation, *CROCE DI MALTA* (*Piccola Sirena*), with dependencies, well spoken of. All these hotels are situated in gardens and have private stairs descending to the sea, and small bathing-establishments (also warm baths), and command magnificent views of the bay. Previous enquiry as to charges had better be made; pension at a reduced rate for persons making a prolonged stay. A room towards the N. with a balcony and unimpeded view should be obtained if possible. Above the town, on the side of the gorge, *HÔTEL DU CLUB*, containing the insignificant *Club des Etrangers* (1 fr. per day, 5 fr. per week, etc.). Then *CORONA DI FERRO*, outside the town; *ROSA MAGRA*, tolerable. Opposite the latter a good trattoria. Villas and furnished apartments may also be procured for a lengthened stay.

*PENSION ANGLAISE* (*Villa Rubinacci*), 10 fr. per day. At Meta (see above):

*Trattoria della Villa di Sorrento*, in the main street.

*Cafés*, two in the Piazza.

*Sea-Baths* on the Piccola Marina, ¾ M. distant, ½ fr. — *Physician*, Dr. L. Galano, Corso Duomo.

*Silk Wares* (in imitation of the Roman) and *Carved Wood* may be purchased here at moderate prices. The latter, sold by Gargiulo in the main street, are well adapted as souvenirs of the place.

*Steamboat* from Naples by Sorrento to Capri, see p. 144.

*Boats, carriages, and donkeys* may be hired at the hotels at nominally fixed charges, which may generally be reduced by arrangement. Fees extra. Those acquainted with the language and customs of the country will prefer to apply to the boatmen, coachmen, etc. in person. The charges demanded at the hotels for a boat to Capri are: with 2 rowers 8, 3—4 rowers 12, 5—8 rowers 16 fr.; to Castellamare about the same (*Coppola Gennaro* on the Piccola Marina is recommended). Donkeys and carriages in the piazza: donkey to Scariatojo (p. 160) 2 fr. and gratuity. Carriage to Castellamare, p. 138.

**Sorrento**, the ancient *Surrentum*, a small episcopal town with 6686 inhab., stands on rocks rising precipitously from the sea, and is enclosed on the other sides by deep ravines which popular superstition has peopled with dwarfs (monacelli). The E. ravine, across which the road leads from the suburb to the Piazza, terminates in the *Piccola Marina*, or small harbour. The W. ravine opens into the *Marina Grande*, or large harbour.

which is frequented by the numerous fishing-boats of the town. The walls and towers have long since fallen to decay; and nothing remains of the Roman Surrentum except a few fragments and substructions, to which such names as the 'Temple of Neptune', 'Amphitheatre', 'Villa of Pollius Felix' etc., have been applied at random. In the principal street (about 5 min. walk from the market-place, by a chapel on the l.) are several ancient bas-reliefs and inscriptions. The house is still pointed out where *Tasso* was born in 1544, and where, on his return in 1592, disguised as a shepherd, after a glorious but chequered career, he was received by his attached sister Cornelia. It is now converted into the Albergo del Tasso. A marble statue of the poet has recently been erected in the Piazza.

Sorrento is admirably adapted for a summer residence on account of its cool N. aspect. It is chiefly frequented during the bathing-season. Visitors generally bathe in the morning, devote the hot part of the day to the dolce-far-niente, make short excursions in the afternoon, and after sunset lounge in the Piazza. As the neighbouring roads run between high garden walls there is a great lack of walks.

The most beautiful walk is by the road to Massa (p. 144), which is also a pleasant object for a drive (there and back in  $1\frac{1}{4}$  hr.; one-horse carr. 2—3, two-horse 3—4 fr.). Excursions by boat are particularly recommended. Thus (there and back in  $1\frac{1}{2}$ —2 hrs., boat with one rower 2 fr.) to *Capo di Sorrento*, at the W. end of the bay, opposite the Punta di Scutolo at the other end, passing remains of Roman masonry, baths, and a supposed temple of Hercules among the cliffs. The traveller should not omit to row into the large ancient piscina, now called *Bagno della Regina Giovanna*.

A trip by boat to Meta (p. 141), where several interesting grottoes in the lofty cliffs of the coast are objects of interest, may be made in the same time and at the same cost.

EXCURSIONS FROM SORRENTO. The hills above Sorrento afford a number of fine points of view, which are best reached on donkey-back, the paths being shut in by walls, and guidance of some kind being necessary in any case. Each of the following excursions occupies about 3 hrs., including stoppages; donkey  $1\frac{1}{2}$ —2 fr., attendant  $\frac{1}{2}$  fr. extra.

The most frequented point is the \**Deserto*, a suppressed monastery, in which an establishment for destitute children has recently been fitted up by monks. Refreshments are offered to visitors, in return for which a contribution to the funds of the institution is expected. The roof of the building commands a charming prospect of both bays, and the island of Capri; in front of the latter rises the hill of S. Costanza with a small chapel, to the l. of which is the solitary little church of S. *Maria*

*della Neve*. — From the Deserto we return by the neighbouring village of *S. Agata*, the cathedral of which contains a high-altar of beautifully inlaid marble, whence the descent to Sorrento is steep, and part of it not practicable for riders.

The *Conti delle Fontanelle*, a chain of hills farther to the E., command a beautiful view of the bays of Naples and Salerno. Having reached the top of the hill, we proceed to the l. by a footpath leading in  $\frac{1}{4}$  hr. to the *Arco Naturale*, a natural rocky archway on the S. coast, which was partially destroyed in 1841, the most interesting point in this excursion.

Another excursion of 3 hrs. is to the summit of the \**Piccolo S. Angelo*, on which stands a deserted farm-house. Beautiful view.

\**Camaldoli* is reached by the hot and dusty high road leading through Meta (p. 141). There is also a steep route leading to it across the hills, to which however the donkey-owners are averse. The monastery of Camaldoli is now a country-seat of the Marchese Giussi. As the garden commands the finest view towards sunset, the excursion should not be made at too early an hour (gardener  $\frac{1}{2}$ —1 fr.).

A shorter and easier trip is to the \**Valle delle Pigne*. The shady old road (not practicable for carriages) to Massa leads in 1 hr. to the *Vigna Sersali*, from which a boy will show the way to the optic telegraph communicating with Capri. At the foot of the hill lies the 'valley of the pines', which derives its name from a number of fine specimens of these trees. The view of Capri hence is justly celebrated. Quails are captured here and at other spots in large numbers, affording a lucrative trade to the peninsula of Sorrento and the island of Capri.

In  $1\frac{1}{2}$  hr. we may reach the village of *S. Maria a Castello*, where from a projecting rock a view is obtained of *Positano*, 2000 ft. below, to which a path descends in steps. On 15th Aug., the occasion of a great festival at Positano (comp. p. 160), many visitors ascend from Sorrento to S. Maria for the sake of seeing the illumination below.

Other excursions may be made to the S. portion of the peninsula. Thus in 2 hrs. to the *Marina di Nerano*, whence the ruins of *Crapolla* may be visited by boat. 2 M. to the E. of Nerano. On this route a beautiful view is obtained of the three *Islands of the Sirens*, also called *I Galli*, fortified in the middle ages, now abandoned. At the landing-place remnants of a wall are observed, with a fountain in the centre, and traces of an aqueduct; higher up, on the hill, the ruins of the monastery and early Romanesque basilica of *S. Pietro*, the eight marble and granite columns of which are probably derived from some ancient temple. The interior of the church exhibits traces of frescoes. Good walkers may ascend hence to S. Agata, and return thence



to Sorrento. S. Maria della Neve (p. 142) and the Punta della Campanella (see below) may also be visited.

The old path from Sorrento to ( $1\frac{1}{4}$  hr.) *Massa Lubrense*, a small town situated on a rock on the coast, leads past the Vigna Sersali and above the Valle delle Pigne. Below runs the new and still more beautiful carriage-road. About half-way to Massa rises the conspicuous rocky islet of *La Verrecc*. Massa contains the remains of a Roman aqueduct, and other antiquities. The church of S. Francesco is said to occupy the site of a temple of Juno. The festival celebrated here on 15th Aug. is largely patronised by the neighbouring peasantry.

From Massa we may proceed in 2 hrs. to the extremity of the peninsula, the *Punta della Campanella*, the Cape of Minerva of the ancients, named after a temple which is said to have been erected here by Ulysses in honour of that goddess. The promontory owes its modern name to the bell of one of the watch-towers erected along the coast by Charles V. as a protection against pirates. So lately as the beginning of the 19th cent. numerous inhabitants of the Italian coast were carried off as slaves by barbarian marauders. From this point, which is crowned with a lighthouse and overgrown with olives and myrtles, we enjoy a magnificent and extensive view of the sea, the coast, and the island of Capri, 3 M. distant. Those who make this excursion from Sorrento should allow for it about 7 hrs. in all.

### Capri.

STEAMBOAT from the Chiaia at Naples daily during the season (except Sundays and holidays, but seldomer in the height of summer) at 9 a. m., to Sorrento, and thence direct to the Blue Grotto. After visiting the latter, the passengers are then conveyed to the landing-place of Capri, where a short halt is made, after which the vessel returns to Naples, arriving about 6 p. m. (return-tickets, which in 1874 were available for two days, 12 fr.; embarkation and landing at Naples and Capri 30 c. each person, or for a single passenger 50 c.; boat into the blue grotto  $1\frac{1}{4}$  fr. each person). Unless the traveller be much pressed for time, this is a most unsatisfactory mode of visiting beautiful Capri, as, in addition to the Blue Grotto, he will barely have time to visit the Villa of Tiberius. The view from the latter, moreover, is far less attractive in the middle of the day than by evening light. One whole day at least should be devoted to the island, as there are many other beautiful points besides the two just mentioned.

As the trips of the steamer are neither very regular nor punctual, previous enquiry on this subject is necessary. It should also be observed that when the wind is in the E. or N. the Blue Grotto is not accessible — a fact, however, which the captain of the steamer is careful not to mention.

A *Market Boat* also plies between Naples and Capri three times a week, the average passage, depending of course on the state of the weather, being 3–4 hrs. (fare 2 fr.).

*Small Boat from Sorrento* to Capri in about 2 hrs., returning if necessary the same day; but it is far preferable to spend the night on the island, especially if the traveller intend prolonging his voyage to Amalfi (p. 156). A four-oared boat for the excursion (*tutto compreso*) 10–15 fr. and a fee of 1 fr. to the boatmen; two-oared boat 6–8 fr.; for two whole days, the night being spent on the island, the usual charges are 15–18

and 12 fr. respectively; four-oared boat to Capri and Amalfi, 30—40 fr., the night being spent at Capri. It need hardly be observed that fine weather is indispensable, but a perfect calm is neither necessary nor desirable.

The cheapest way of reaching Capri from Sorrento is by the *Barca Postale* of Michele Desiderio, starting from Capri every morning at 6 or 7 o'clock, and returning from the Piccola Marina at Sorrento about noon (fare, with luggage, 2 fr.). On leaving Sorrento the boat first passes the Capo di Sorrento ( $\frac{1}{2}$  hr.); then, 5 min. later, the Villa Majo, where the foundations of a temple of Ceres are said to have been discovered; next (10 min.) the promontory of Massa, on which stands a tower erected by the Saracens; 20 min., Massa; in 1 hr. more Capri is reached, and passengers disembark at the pier.

On the arrival of boats at the Marina di Capri, women bring planks to assist passengers in landing. If more than a soldo is bestowed, the traveller's liberality is sure to attract a host of the keen-eyed beggars who infest the place. Begging is the order of the day here to a still greater extent than elsewhere in Italy, and is often accompanied by singing and dancing, while the cry resounds, "un bajocc", Signoria! Eccellenza! un bajocc!" A boy may be engaged as a guide for half-a-day for  $\frac{1}{2}$  fr.

*Distribution of Time.* The excursion to the *Blue Grotto* (p. 148), for which boats will be found at the landing-place, occupies  $1\frac{1}{2}$ —2 hrs. (tariff to the grotto 25 c. each person, and 1 fr. each for entering the grotto). If the wind be from the E. or N. access is impossible. The trip by water to the grotto is strikingly beautiful, especially if the boat steers near the precipitous rocky shore. Those who have started late from Sorrento had better row direct to the grotto (best light 10—1 o'clock), the skill for entering which is ordered by a signal in passing.

Travellers who desire to return to Sorrento on the same day should first visit the Blue Grotto, then ascend to Capri and order dinner, either before or after which an excursion to the *Punta Tragara* may be made; next visit the *Villa di Tiberio* if time and energy permit, and finally return direct to their boat on the beach. — Those who spend the night on the island can of course accomplish all this with greater leisure. On the following morning they should then descend (in 20 min.) to the *Piccola Marina* on the S. side of the island, and take a boat to the *Green Grotto* ( $1\frac{1}{2}$  fr.;  $1\frac{1}{2}$  hr. there and back); or, still better, perform the *Giro* of the whole island (p. 149) in 3 hrs. — If a longer stay be made, *Andacapri* may also be visited, and *Monte Solaro* ascended.

*Hotels at Capri.* *HÔTEL DU LOUVRE*, charmingly situated on a height a little to the W. of the landing-place, pension 6—9 fr., the only house in Capri with baths, and the most convenient for steamboat passengers (table d'hôte on the arrival of the vessel,  $\frac{1}{4}$  fr.). Opposite this hotel is the *Grotte Bleue*, a pension for artists (see below). — In the village of Capri,  $\frac{1}{4}$  hr. walk from the landing-place (path first in a straight direction for a few paces, then to the l., ascending partly by steps between walls, fatiguing in hot weather): *ALBERGO QUISISANA*, English landlady, pension 7 fr.; *ALBERGO DEL TIBERIO*; *GRAND HÔTEL ROYAL*, to the W. of the village, D.  $3\frac{1}{2}$ , pension 6 fr., well spoken of; *HÔTEL DE FRANCE*, in the piazza, without a garden, pension 5 fr., frequented by French artists (connected with which is the dependency *à la Grotte Bleue*, adjoining the *Hôtel du Louvre*); a few paces farther, *ALBERGO DI MICHELE PAGANO* (*Vittoria*), pension 6 fr.; the garden contains a handsome palm-tree.

*Donkeys* from the landing-place (Marina) to the village of Capri 1 fr. 25, horse 1 fr. 50 c., vice-versà 1 fr. or 1 fr. 25 c.; from the Marina to the Villa di Tiberio and back  $2\frac{1}{2}$  or 3 fr.; whole day 5 fr. or 6 fr. (and fee). *Guide* (cicerone) unnecessary, except when time is very limited. *Boats*  $1\frac{1}{2}$  fr. per hour; bargaining necessary.

*Physician:* Dr. Ceris (speaks English).

**Capri**, the *Capreae* ('island of goats') of the ancients, is a small, mountainous island of oblong form. The highest point to the W. is the *Monte Solaro*, 2039 ft. above the sea-level; to-

wards the E. huge cliffs, 900 ft. in height, rise abruptly from the sea. Boats can land safely at two places only. The village of *Capri* (with 2360 inhab.),  $\frac{1}{4}$  hr. from the landing-place, lies on the slope of the E. hills, while that of *Anacapri* (1551 inhab.) is in a much more elevated situation on the table-land to the W. The inhabitants, who support themselves chiefly by agriculture and fishing, still retain some of their ancient peculiarities of habits and costume. One of their most important pursuits is coral-fishing, in which many of them are engaged on the African coast. The island yields an abundant supply of fruit, oil, and excellent red and white wines. The indigenous flora comprises 800 species.

The island first came into notice under Augustus, who showed a great partiality for it, and founded palaces, baths, and aqueducts here. Tiberius erected twelve villas, in honour of the twelve gods, in the principal parts of the island, the largest of which was the *Villa Jovis* (Tacit. Ann. iv, 67), after he had surrendered the reins of government to Sejanus and retired hither (A. D. 27). He remained here almost uninterruptedly till his death in 37, even after the fall of Sejanus in 31. Exaggerated accounts are given of the cruelty and profligacy of the emperor, even towards the close of his career. The tranquillity and inaccessibility of the island, as well as the geniality of the climate, were the attractions which induced him to spend so many years in it. Considerable remains of the buildings of Tiberius are still extant.

During the wars of Napoleon I., Capri was captured by the English under Sir Sidney Smith in 1803, fortified, and converted into a miniature Gibraltar. Sir Hudson Lowe was afterwards the commandant. In October, 1808, however, the island was recaptured by Murat by a brilliant coup-de-main.

The *Punta Tragara*, the S. E. promontory of the island, is 20 min. walk from the village of Capri. The path is good, and cannot be mistaken. It commands a picturesque \*view of Capri and the S. coast, with three precipitous cliffs called the *Fareglioni*. An opening in the one nearest the land (through which the visitor must creep) leads to the summit, on which there are remains of a Roman tomb.

On the E. promontory, called *Lo Capo* or *S. Maria del Soccorso*, the *Villa Jovis*, in which Tiberius lay concealed for nine months after the fall of Sejanus, is believed once to have stood. Here are the ruins of the \**Villa di Tiberio*, pronounced *Timberio* by the natives, and the remains of a lighthouse. The path to it (1 hr. from the landing-place;  $\frac{3}{4}$  hr. from Capri; donkey  $2\frac{1}{2}$  fr.) cannot be mistaken. About a hundred paces from the top is a tolerable cabaret to the r., named '*Salto di Tiberio*', after the rock, whence, according to the story invented by the imaginative islanders, the tyrant precipitated his victims. From a projecting platform, protected by a railing, a view of the sea is obtained. The rock higher up is a still finer point, but a visit to it requires a steady head. To the r. of it is the *Faro*, which commands a beautiful view.

After a slight ascent we reach the Villa di Tiberio, part of the extensive ruins of which are now employed as a stable for cows. They consist of a number of vaulted chambers and corridors, the uses of which cannot now be ascertained. On the highest point is the small chapel of *S. Maria del Soccorso*, with the cell of a hermit, who in return for a trifling donation allows the visitor to inscribe his *testimonium præsentis*. This point commands a noble prospect of the island and the blue sea, of the barren promontory of Sorrento opposite, and the two bays; Pæstum is said to be also sometimes visible.

In returning we take the path which diverges to the l. after 10 min., and leads in  $\frac{1}{4}$  hr. through the small so-called *Val di Mitromania* to the *Punta di Mitromania*, sometimes named *Matrimonio* by the islanders. A magnificent natural opening in the rock, the *\*Arco Naturale*, rises here from the sea; and a fine view of the imposing and rugged cliffs is also obtained. A visit to the *Grotta di Mitromania*, or grotto of Mithras, a shrine of the Persian god of the sun, to which 130 steps descend, may conveniently be made hence. — The ruins on the *Tuoro Grande* are supposed to belong to the second villa of Tiberius. On the coast are numerous ruins under water; among others, to the S. of Capri, by the Camerelle, is a long series of arches, perhaps belonging to an ancient road. — To the S. of the village is the *Certosa*, founded in 1371, now a barrack.

FROM CAPRI TO ANACAPRI, a new zigzag road, hewn in the rock, the upper part still unfinished, ascends in 1 hr., thus superseding the steep and fatiguing flight of 535 steps (to which 249 more ascended from the Marina) which formerly constituted the chief approach. About 100 of these steps still require to be used, but it is expected that the road will soon be completed. — Another route to Anacapri is by a steep path through the Macchie, or underwood, crossing the Mte. Solaro (see below), and a still more frequented approach is by a good path from the Blue Grotto, to which the traveller is rowed for 25 c.

**Anacapri** (*Massimini's Petit Hôtel*, at the entrance to the village; *Villa del Paradiso*, dearer and inferior) lies scattered over the lofty plateau sloping towards the W. Above the steps rises the ruin of a mediæval castle, *Il Castello di Barbarossa*, so called from its having been destroyed by a pirate of that name in the 16th cent. The church contains a celebrated majolica pavement of the 17th century. There are also Roman ruins in the vicinity, especially at the village of *Damecuta*, on the N.W. side, where a villa of Tiberius once stood.

THE ASCENT OF MONTE SOLARO is recommended to tolerable walkers, as the mountain commands two beautiful and entirely different views, viz. that from the hermitage, and the panorama from the summit. From the top of the long flight of steps the visitor proceeds in a straight direction, following the principal path (that to the r. diverges to Anacapri).

On the r. is a restaurant, where good white Capri wine may be obtained. After  $\frac{1}{4}$  hr. the cemetery is passed, beyond which the path leads through a hollow to the left. Farther up, the rough path inclines towards the S. On the S. slope of the hill,  $\frac{1}{4}$  hr. from the summit, is the *Hermitage* (good wine, for which the hermit expects a trifling fee), which commands a most picturesque view of Capri and the whole island. After a rough and stony walk of 10 min. or  $\frac{1}{4}$  hr. more we reach the summit of the **Monte Solaro** (2027 ft.), which rises abruptly from the sea, on the S. side of the island, and is crowned by a ruined fort. The view is superb, embracing Naples with the whole of its bay, as well as that of Salerno as far as the ruins of Paestum. Towards the N. the Bay of Gaeta is visible, and towards the W. the group of the Ponza Islands. The spectator also obtains a survey of the chain of the Apennines, bounding the Campanian plain in a wide curve, and culminating in the Monte Vergine near Avellino. Capri itself and the peninsula of Sorrento lie in prominent relief at the spectator's feet.

The **\*\*Blue Grotto** (*Grotta Azzurra*) is situated about midway between the landing-place of Capri and the *Punta Gradelle* on the N.W. side of the island (boat thither, see p. 145). The boat skirts the base of the precipitous rocky shore, where numerous sea-stars (*stella marina*) are observed. In  $\frac{1}{4}$  hr. we reach the ruins of the *Baths of Tiberius*, where a fragment of an ancient wall and part of a column in the water are to be seen, and in  $\frac{1}{2}$  hr. more we arrive at the entrance of the grotto, scarcely 3 ft. in height. Visitors must stoop or lie down in the boat on entering (impracticable when a breeze blows from the N. or E.). In the interior the height of the roof increases to 40 ft. above the water, which is 8 fathoms deep. Length of the grotto 175 ft., extreme width 100 ft. The effect of the blue refraction of the light on every object is indescribable, and at first completely dazzles the eye. Objects in the water assume a beautiful silvery appearance. The boatman, who during the voyage dilates on the astonishing effect which his body in the water and his sun-burnt face above it will produce in the grotto, now offers to bathe in order to verify his statement. For this exhibition he is sufficiently rewarded with  $\frac{1}{2}$ —1 fr., although he generally makes the exorbitant demand of 2—3 fr. The most favourable time is between 10 and 1 o'clock. The grotto was known to the ancients. Near the middle of it is a kind of landing-place, leading to a passage with broken steps, but closed at the upper extremity, probably a former approach from the land to the grotto, which was once connected with the villa of Tiberius at Damecuta. The grotto fell into oblivion in the middle ages, but since 1822, when it was re-discovered by fishermen, it has justly been a favourite resort of travellers. Anacapri is reached from the grotto by a tolerable path, which before the construction of the new road formed the chief means of communication between that village and the landing-place of Capri.

The Blue Grotto is the most celebrated of the caverns with which the rocky shores of Capri abound, but some of the others

are also well worth visiting. The \**Giro*, or circuit of the whole island, occupies fully 3 hrs. (boat with two rowers 4—5 fr., and fee of 1 fr.). Steering from the Marina towards the E., we first reach the *Grotta Bianca*, named like the others from its predominating colour. We then round the promontory on which the ruins of the Villa di Tiberio are situated, and visit the *Grotta delle Stalattite*, with its stalactite formations, and the *Grotta Rossa*. The most striking part of the trip is at the *Faraglioni* (p. 146), which rise majestically from the water. The central cliff is undermined by an imposing archway, not visible from the land, through which the boat passes. We next steer past the Piccola Marina, and in 25 min. more reach the *Grotta Verde*, situated at the base of the Monte Solaro, a cavern of a beautiful emerald-green colour, and the most interesting after the Blue Grotto (best light about noon). The voyage hence round Anacapri to the Blue Grotto is less attractive, but this cavern may now be visited as an appropriate termination to the excursion (in this case a skiff for the grotto should be previously ordered to meet the traveller). Lastly we pass the lighthouse and several fortifications dating from the English occupation of 1808.

## 10. From Naples to Salerno, Pæstum, and Amalfi.

*Compare Map, p. 86.*

THE BAY OF SALERNO cannot indeed compete with the Bay of Naples; towards the S. its shores are flat and monotonous; but the N. side, where the mountains of the Sorrentine peninsula rise abruptly some thousands of feet from the sea, is replete with beauty and grandeur. Here are situated the towns of Salerno (p. 151) and Amalfi (p. 156), conspicuous in the pages of mediæval history, and still containing a few monuments of their former greatness. Farther S., in a barren, desolate situation, are the temples of Pæstum (p. 153), usually the extreme point of the Italian peninsula visited by northern travellers. All these recall the golden period of Greek history and art more forcibly than any other localities in Italy.

This route may best be combined with the preceding (p. 138): *First Day*, La Cava and Salerno. *Second Day*, Pæstum. *Third Day*, Amalfi. *Fourth Day*, to Sorrento. Or in the reverse order. The passage across the mountains (p. 160) to Sorrento, as well as the excursion to Pæstum, were formerly not unattended with danger from brigands, but these routes are now considered safe.

RAILWAY from Naples to *Salerno*, 34 M., in 2 $\frac{1}{3}$  hrs.; fares 6 fr. 15. 4 fr. 30, 2 fr. 45 c. (Vietri is the station for Amalfi); to *Eboli*, 49 $\frac{1}{2}$  M., in 3 $\frac{1}{4}$ —3 $\frac{1}{2}$  hrs.; fares 9 fr. 5, 6 fr. 35, 3 fr. 65 c.

From Naples to *Pompeii*, 14 $\frac{1}{2}$  M., see R. S. The train, after quitting the Bay of Naples, traverses the fertile plain of the *Sarno*. Stat. *Scafati*. To the l. a cotton-spinning factory. Cotton and tobacco are extensively cultivated in the whole of this district. The festival of the Madonna del Bagno takes place here on 15th August. Near stat. *Angri* Teias, the last king of the Goths, was defeated by Narses in 523, after having descended from Lettere on Monte Sant' Angelo to the plain. The

district gradually becomes more mountainous; a succession of fine views.

21½ M. Stat. *Pagani*, with 11,175 inhabitants. In the church of S. Michele, under the altar of a chapel to the l. of the choir, are preserved under glass the relics of Alphonso de' Liguori, born at Naples in 1696, bishop of S. Agata in 1762, and founder of the order of the Redemptorists, died at Pagani in 1787, and canonised by Pope Gregory XVI. in 1839. The place contains nothing else to detain the traveller. About 1½ M. distant is —

23 M. Stat. *Nocera*, a town of some importance but no great interest, near the ancient *Nuceria Alfaterna*, where Hugo de' Pagani, founder of the order of the Templars, and the artist Francesco Solimena were born, and where Paulus Jovius, the historian, was bishop. To the l. of the line, above the extensive Capuchin monastery, rise the ruins of the ancient *Castello in Parco*, the scene of several remarkable historical events since the time when Sibylla, widow of King Manfred, and her youthful son perished here (1266) after the battle of Benevento. At the close of the 14th cent. it was one of the principal strongholds of the house of Anjou. Fine view from the summit.

To the r., shortly before the train reaches the small village of *S. Clemente*, we observe the ancient baptismal church of \**S. Maria Maggiore*, similar to S. Stefano in Rome. The basin in the centre is surrounded by eight granite columns, enclosed by a circular passage with sixteen pairs of handsome pillars of pavenazetto with four capitals, all antique. The walls are decorated with frescoes of the 14th cent.

Beyond S. Clemente the line ascends considerably. On emerging from a cutting the train reaches —

28 M. **La Cava** (*Londra*, in a garden), situated in a charming valley, a favourite summer resort of Neapolitans and strangers, a town consisting of a long street with arcades, as at Bologna.

On a wooded eminence in the neighbourhood rises the celebrated Benedictine monastery *La Trinità della Cava*, founded in 1025 by Waimar III., a Lombard prince of Salerno, but condemned to dissolution. (At the adjoining village of *Corpo di Cava* is the rustic \*inn of *Michele Scapolatiello*, pension 5 fr.; that of *Ferdinando Adinolfi* is similar). This delightful valley is noted for the purity of its air, and is admirably adapted for a summer retreat. The church (at the entrance two ancient sarcophagi) contains the tombs of the first abbot S. Alferius, of Queen Sibylla, wife of Roger, who died at Salerno, and of several antipopes, among whom was Gregory VIII. The organ is one of the best in Italy. The archives of the monastery (generally accessible in the forenoon only) are of great value, and contain a number of important documents on parchment in uninterrupted succession:

the catalogue comprises 8 vols. Among the valuable MSS. are the Codex Legum Longobardorum of 1004, a prayer-book with miniatures, of the school of Fra Angelico da Fiesole, the Latin Biblia Vulgata of the 7th cent., etc.

**Corpo di Cava** (see above) may be visited in the course of an afternoon, but several days may be spent most pleasantly in this neighbourhood. From the station the ascent occupies  $1\frac{1}{2}$  hr.; donkey 1 fr., there and back 2 fr.; there is also a carriage-road. From the station we proceed to the l. into the town, and follow the main-street as far as the Piazza with the church and large fountain in front of it (at the corner to the r. the *Caf  d'Italia*). By the church we follow the road ascending to the l., without regard to the diverging paths, for 5 min. Then, when it turns to the r., we ascend by the shorter path to the l. by a church, and farther on between walls, past the red painted tobacco manufactory, to *S. Giuseppe*, a church with a few houses. Here we again quit the road, which goes to the r., and follow the path to the left. It descends, crosses a ravine (beyond the bridge a small church to the l.), and again gradually ascends, commanding a view of the village to the right. For a time the path is enclosed by walls, but a view is soon obtained of the valley of La Cava to the l., and, higher up, of the Bay of Salerno. In  $\frac{1}{2}$  hr. (from *S. Giuseppe*) we arrive at the church of *Pietra Santa* (so called from a rock in front of the high altar, on which the pope sat in 1816) whence a fine view is obtained of the mountain slopes of Cava, studded with numerous white houses, and the Bay of Salerno to the right. In the narrow valley about twenty mills are propelled by the brook. The tall, round, slender towers on the hills about Cava are erected for the capture of wild pigeons in October.

Leaving *Pietra Santa* we skirt the wood for 8 min. and reach the high road, which soon afterwards crosses the viaduct to *Corpo di Cava*. Here the road divides, leading to the village to the r., and to the monastery in 5 min. towards the left. The latter is situated above a small valley, and is built against the rock on which the village stands. It contains about 20 Benedictines and a seminary.

The train now traverses a beautiful district, and soon affords a view of the Bay of Salerno; in 10 min. it reaches —

30 $\frac{1}{2}$  M. **Vietri**, a charmingly situated little town, with several villas in the vicinity. The railway, supported by galleries, and passing through four tunnels, descends rapidly hence to Salerno.

*Carriages to Salerno* ( $1\frac{1}{2}$  M.) are also in waiting at Vietri. Single seat  $\frac{1}{2}$  fr.; carriage 2 fr. The road descends, commanding a view of the sea, and affords a pleasant walk. High above, on the rocks of *Monte Liberatore* to the l., runs the railway. Carriage to Amalfi (p. 156) less expensive here than at Salerno.

33 $\frac{1}{2}$  M. Stat. *Salerno*. Continuation of the line to Eboli, see p. 191.

**Salerno.** *H TEL VITTORIA*, at the entrance to the town from Vietri, on the l., roomy and clean, R. 3, B.  $1\frac{1}{2}$ , D.  $4\frac{1}{2}$ , A. 1, L.  $\frac{1}{2}$  fr.; pension according to arrangement; *H TEL D'ANGLETERRE*, farther on in the town with less view, bargaining necessary; *SOLE*, unpretending.

*Trattorie* (similar to those in Naples): *Europa*; *Roma*. Several *Caf s* on the quay, now *Corso Garibaldi*.

*Sea-Baths* near the landing-place, similar to those at Naples in arrangements and charges.

*Carriages and Boats*, charges always according to arrangement; at the hotels, as at Sorrento (p. 111), the charges are professedly fixed. Two-horse carr. to Paestum 20—25 fr., with three horses for 4—5 pers. 25—30 fr. and 1—2 fr. gratuity. One horse carr. to Amalfi (p. 156) 5—6 fr., two-horse carr. 7—9 fr. Single travellers may avail themselves of one of



the swift but somewhat uncomfortable corricoli (two-wheeled, rustic vehicles; driver stands behind the passenger), two c's? but a stipulation should be made that no second passenger be taken up by the way; to Amalfi (*tutto compreso*), according to circumstances 2½—4 fr. — Rowing or sailing boat 1—1½ fr. per hour. Boat to Pæstum 20—25, to Amalfi 8—10 fr., according to the number of rowers.

*Salerno*, the ancient *Salernum*, delightfully situated at the N. extremity of the bay, and bounded on the E. by fertile plains, contains 20,977 (or with the contiguous villages 29,031) inhab., a theatre, and numerous residences of the aristocracy, and is the seat of the local government and of an archbishop. The old town, rising on the slope of the so-called Apennine, with narrow and irregular streets, recalls the 9th and 10th centuries, when the Lombards, the 11th cent., when the Normans, and lastly the period when the houses of Hohenstaufen and Anjou were masters of the place, and when Salerno enjoyed the reputation of being the greatest medical school in Europe. On an eminence stand the ruins of the ancient fortress of the Lombard princes, reduced by Robert Guiscard, after a siege of eight months, and now used as a prison. The ascent from S. Matteo (see below), ½ hr., is recommended for the sake of the view.

The \**Marina*, or quay, 1¼ M. in length, now called *Corso Garibaldi*, affords a beautiful walk, especially on summer evenings. The harbour, once of some importance, is now almost entirely choked up with sand. On the Marina stands the monument of *Carlo Pisacane*, Duke of S. Giovanni, 'precursore di Garibaldi', who in 1857 participated in the attempts to revolutionise Italy, landed in Calabria, and perished whilst attempting to escape. The large building between the two sentry-boxes, about 100 paces farther, is the *Prefettura*, past which to the l. a narrow street leads to the —

\**CATTEDRALE S. MATTEO*, erected in 1084 by Robert Guiscard, and adorned with works of art from Pæstum. The restoration of 1768 has deprived the edifice of much of its simple grandeur, but it still merits a visit. The steps ascend to an atrium, surrounded by twenty-eight antique columns. In the centre formerly stood the granite basin which is now in the Villa Reale at Naples. By the lateral walls are placed fourteen ancient *Sarcophagi*, employed by the Normans and their successors as Christian burying places. The bronze doors were erected in 1099 by Landolfo Butromile.

The nave contains two ambos or reading desks, and an archiepiscopal throne, richly decorated with mosaic by *Giovanni of Procida*. To the r. two antique sarcophagi with Bacchanalian representations, now used as burial-places for archbishops. The *Crypt* beneath, richly decorated with marble and mosaics, is said to contain the remains of the Evangelist St. Matthew, brought here from the East in 930; also the tomb of Margaret of Anjou, wife of Charles of Durazzo and mother of Ladislaus and Johanna II.; then the tombs of Sigelgaita, second wife of Robert Guiscard, of their son Roger Borsa, and of William, son of the latter, with whom the direct line of the Norman dukes became extinct. — The chapel to the r. by the high altar contains the tomb of Hildebrand, afterwards Pope

Gregory VII., who died here 25th May, 1085, after he had been banished from Rome by Henry IV. The monument was restored in 1578 by Archbishop Colonna, and furnished with an inscription. The monument of Archbishop Carafa is adorned with a relief from Pæstum: Rape of Proserpine. In front of a side-altar is the stump of a column, on which three saints are said to have been beheaded. The choir contains a pavement and balustrade of ancient mosaic and two columns of verde antico. On the altar in the Sacristy (in the l. transept): 'History of the Old and New Testament, on numerous carved ivory tablets, dating from 1200.

In *S. Lorenzo* frescoes by *Andrea Sabbatini* have recently been discovered under the whitewash.

### Pæstum.

*From Salerno.* An excursion to Pæstum is usually undertaken from Salerno, where the previous night has been spent. Distance about 23 M., accomplished in 4 hrs. If the traveller start at 4 or 5 a. m. and spend 4 or 5 hrs. at Pæstum, he may return in time for the last train to Naples. Those who desire to return to Naples in the evening effect a saving of 1½ hr. by taking the train at Battipaglia, instead of at Salerno. From Pæstum to Battipaglia a drive of 2½ hrs. A three-horse carriage, accommodating 1—5 pers., costs 25—30 fr. This charge ought to include the inevitable 'buona mano', but a trifling addition will nevertheless be expected at the termination of the journey. The vetturini *Stefano Avalone* and the fat *Luigi Mosella* are recommended. Refreshments (which the landlords provide at 2 fr. each person) should be taken from Salerno, as the osteria at Pæstum is extremely poor, and the drinking water bad (the wine, however, is tolerable). As far as Battipaglia the traveller may avail himself of the railway (p. 191), having previously ordered a carriage from Salerno to meet him at the station. A long day is necessary for this excursion, as about 8 hrs. (6 hrs. if the train be taken to and from Battipaglia) are required for the journey alone. The hot summer months are unfavourable for the excursion, owing to the prevalence of malaria in this district; but if the traveller select this season he is strongly cautioned against indulging in sleep.

*From Eboli* (p. 191). This beautiful route to Pæstum has the advantage of being considerably shorter than that from Salerno, and is considered equally safe. Two-horse carriage from Eboli to Pæstum, 15—18 fr. (a drive of 2 hrs.). The road leads along the left side of the oak forest of Persano, and after 3 M. unites with the Salerno road, a few hundred paces from the Sele (see below).

*By Water.* In favourable weather the excursion may also be made from Salerno by boat (p. 151). Travellers land at the influx of the Salso, about 1½ M. from the ruins.

In winter parties (p. 26) are frequently formed at Naples for the purpose of visiting Pæstum. See advertisements at the hotels.

From Salerno the great Calabrian route is followed as far as *Battipaglia* on the *Tuscianno* (about 9½ M.). The road then diverges to the r., traversing marshy and desolate plains, and crossing the impetuous river *Sele*, the ancient *Silarus*, by a stone bridge which has frequently been rebuilt. Above the road, to the l., are *Cupaccio Vecchio* and *Nuovo*. Between Battipaglia and this point, 9 M., was the most dangerous part of the road in 1860—70, when the neighbourhood was haunted by the daring brigand *Mauzi*.

**Pæstum**, according to Strabo, was founded by Greeks from Sybaris about the year B. C. 600. The ancient name of *Poseidonia* (city of Neptune) sufficiently indicates its Greek origin. After the defeat of Pyrrhus, Poseidonia fell into the hands of

the Romans, B. C. 273, who sent a colony thither, and changed the name to Pæstum. The prosperity of the Greek city was now gone, although, as we are informed, an annual festival subsequently took place in commemoration of the Greek origin, customs, and language of the inhabitants. The town gradually fell to decay, and as early as the reign of Augustus was notorious for its malarious air. Christianity took root here at an early period. When the Saracens devastated Pæstum in the 9th cent., the inhabitants fled with their bishop to the neighbouring heights, and there founded *Capaccio Vecchio*. The deserted town was in the 11th cent. despoiled by Robert Guiscard of its monuments and sculptures, and remained in this desolate condition for many centuries, till in modern times attention was again directed to the antiquities still remaining. Those who appreciate the simple majesty of Greek architecture should endeavour, if possible, before quitting Naples, to pay a visit to the temples of Pæstum. These, however, are the sole attraction. Pæstum contains a miserable tavern, a desolate growth of thorns and weeds, occasionally infested by snakes and scorpions, and a poor, ill-conditioned population who suffer much from fever. The malaria, occasioned by the collection of stagnant water and the decline of cultivation in the whole coast district between this point and Battipaglia, has been somewhat diminished by the improvements of the last few years.

The ancient **Town Walls**, forming an irregular pentagon, on the river Salso, not far from the coast, about 3 M. in circumference, constructed of blocks of travertine, are preserved almost entire; also a gate on the E. side towards the mountains, with two bas-reliefs on the key-stones representing dolphins and sirens. Outside the latter, fragments of an aqueduct, pavement of the road, and several towers. Without the N. gate, by which the town is entered from Salerno, was a *Street of Tombs*. Several of these, which have been opened, contained Greek weapons; and in one of them, examined in 1854, were found fine mural paintings, representing warriors taking leave of their friends. Most of the objects discovered in the course of the excavations, which are still continued, are preserved in the Museum at Naples, but a few are also shown at the Villa Bellelli.

The *Temples* at Pæstum (custodian 1 fr.), of ancient Greek construction, are, with the single exception of those at Athens, the finest monuments of this description extant. They are three in number. The largest and most beautiful is that in the centre, the so-called **Temple of Neptune**, 63yds. in length, 28yds. in width. At each end are six massive, fluted Doric columns, 28 ft. in height; on each side twelve, in all thirty-six columns of 17½ ft. in diameter, all well-preserved. In the interior of the Cella are two series of eight columns each (about 6 ft. in diameter).

with a second row of smaller columns above, which supported the roof. The latter are preserved on one side only. The stone is a kind of travertine, to which age has imparted a mellow tone. It contains fossil reeds and aquatic plants. The whole was once covered with stucco, in order to conceal the imperfections of the stone. The temple was a hypæthron, i. e., the cella, where the image stood, was uncovered. The proportions of the symmetrically tapering columns, whether viewed from the vicinity or from a distance, are perfect. This temple, as its whole character betokens, is one of the most ancient specimens of Greek art. Photographs, models, etc. may easily be procured. (comp. Introd., p. xxxi). A stone basis in front of the E. façade probably belonged to a large sacrificial altar.

To the S. of the latter, towards the river Silarus, rises the second temple, the so-called \***Basilica** (a misnomer), of more recent origin, but also of great antiquity. It is 59 yds. in length,  $26\frac{1}{2}$  yds. in width, and its fifty columns are each  $6\frac{1}{2}$  ft. in diameter, but the proportions of the whole are less majestic than those of the temple of Neptune. At each end are nine columns, on each side sixteen, also of travertine stone. The shafts of the columns taper upwards in a curve; the capitals are of a unique form, not occurring elsewhere. A series of columns in the central long wall, by a singular arrangement, divided the temple into two halves, so that it contained two 'cellæ'.

In front of these temples probably extended the Forum of the ancient town, basements for altars or statues being still distinguishable here.

Farther N., near the entrance from Salerno, stands the small \***Temple of Ceres**, or according to others, of *Vesta*, with a peristyle of thirty-four columns, six at each end, and eleven on each side. Length 35 yds., width 15 yds.; columns 5 ft. in diameter, tapering upwards in straight lines. The columns of the vestibule are distinguished from those of the principal part of the structure by the difference of the fluting. This temple is another fine example of the simple and majestic Greek style.

Between the Temple of Ceres and that of Neptune a few fragments of *Roman* building have been discovered, a *Theatre* and *Amphitheatre*, it is believed. The latter is intersected by the road. A *Roman Temple* was also discovered here in 1830. Concealed among the underwood near it are two metopæ, adorned with high reliefs. These remains, however, are insignificant compared with the ruins above mentioned. Of the 'rose-gardens' of Pæstum, so much extolled by Roman poets, no traces now exist. The temples are adorned with a luxuriant growth of ferns and acanthus, enlivened by the chirping of grasshoppers and the rustling of lizards.

A walk on the town-wall, e. g. from the S. gate to that towards Salerno, will enable the traveller, better than a close inspection, to form an idea of the imposing grandeur of these venerable ruins. The finest general \* *View* of the temples is obtained from the terrace of the first tower to the E. of the road, on the S. side of the town-wall. The marshy ponds which the Salso forms near the walls are a favourite resort of buffaloes.

### Amalfi.

FROM SORRENTO TO AMALFI by *Scaricatojo*, see p. 160. FROM CASTELLAMARE TO AMALFI by the *Little St. Angelo*, see p. 160. - From the railway-station of Pagani (p. 150) a bridle-path ascends *Monte Chiunzo*, the height to the W. of *Monte Albino*. Near *Torre di Chiunzo*, an ancient fortress erected by Raimondi Orsini, the path divides: that to the l. leads through the *Val Tramonti* by *Figliano* and *Paterno* to *Maiori* (see below); that to the r. by *Capiti*, *Cesarano*, and *Scala* to *Atrani* (p. 157). Each of these routes is a walk of 5-6 hrs. and should not be undertaken without previous enquiries as to the state of the country; if necessary, with an escort.

The HIGH ROAD FROM SALERNO TO AMALFI is the most frequented route; by carriage (p. 151) in 1½-2 hrs. (by water, see p. 151). The magnificent road, completed in 1852, hewn in the cliffs of the coast, and frequently supported by galleries and vast viaducts 100-500 ft. above the sea-level, passes through thriving villages, and affords a succession of charming landscapes. The slopes are generally somewhat bare, but are in many places laid out in terraces, and planted with vines, olives, lemons, and fruit-trees. The promontories of the coast are occupied by massive square watch-towers, erected under Charles V. as a protection against pirates, now converted into dwellings. This route is more attractive than that from Castellamare to Sorrento.

From Salerno the road ascends, and near Vietri (p. 151) crosses the valley by a stone bridge. It then descends to the *Marina di Vietri*, where to the l. in the sea rise the two conical rocks *I Due Fratelli*. On the height to the r. *Ratto*. Then the fishing-village of *Cetara*, extending along the bottom of a narrow ravine and picturesquely situated, frequently mentioned in connection with the invasions of the Saracens as the first place where they settled. The road now ascends to the Guardia house on the summit of *Capo Tumolo*, whence (the carriage should be quitted) a beautiful prospect of the coast on both sides is enjoyed. It then descends by *Capo d'Orso*, where the fleet of Charles V. was defeated by Filippino Doria, to the small town of —

**Maiori**, at the mouth of the *Val Tramonti* (see above), with terraced lemon-plantations, at the base of the ruined monastery of *Cumaldoli della Arrocata* (founded in 1485). Still higher are situated the ruins of the ancient castle of *S. Nicola*, of which the Piccolomini were the last proprietors. The road now slightly ascends to the next village of *Minori*; then to *Atrani* and *Amalfi*, all nearly contiguous.

**Minori**, a clean little village, most beautifully situated, in the midst of lemon-plantations, once the arsenal of Amalfi, lies at the mouth of the sometimes impetuous *Reginolo*.

**Atrani** is situated at the entrance to a ravine, on each side of which the houses rise picturesquely. The church of *S. Salvatore di Biretto* contains interesting bronze doors, of Byzantine workmanship of the 11th cent., monuments of the Dukes of Amalfi, and others of the Saracenic period. Above Atrani stands the village of *Pontone*; farther on, *Ravello* on the left.

Near Pontone is the house where in 1620 Masaniello (i. e. Tommaso Aniello, son of Cecco d'Amalfi and Antonia Gargano) is said to have been born, who on 7th July, 1647, headed a formidable insurrection at Naples against the Spaniards, but, after a short period of success, fell into a kind of insanity, and on 17th July was shot in the pulpit of a church by one of his former adherents. The composer Auber has dramatised these events.

A lofty rocky eminence, on which the extensive ruins of the castle of *Pontone* are situated, separates Atrani from *Amalfi*.

**Amalfi.** ALBERGO DEI CAPPUCCINI, on the Marina, somewhat confined, but good cuisine, R. 3, B. 2, D. with wine 5, A. 1 fr.; a much quieter house is the ALBERGO DELLA LUNA, formerly a monastery charmingly situated between Atrani and Amalfi, similar charges.

*Boats* 1½—1¾ fr. per hour; to Scario (p. 160) with 2 rowers 7—8 fr.; to Capri (p. 144) with 4—6 rowers 20—25 fr.; to Sorrento (p. 141) with 4—6 rowers 30—45 fr.; to Salerno (p. 151) with 2 rowers 7—8 fr.

*Donkey* per hr. 1—1¼; to Castellamare by the Little S. Angelo 5—6 fr.

*Guide* unnecessary except when time is very limited: the best are the two brothers *Melloni*; for a visit to the cathedral, mill-valley, and Capuchin monastery 1½—2, whole day 5 fr.

*Amalfi*, a small town situated at the entrance of a deep ravine, and surrounded by imposing mountains and rocks of the most picturesque forms, was an important sea-port in the early part of the middle ages, rivalling Pisa and Genoa.

It is mentioned for the first time in the 6th cent., when it enjoyed the protection of the Eastern emperors; it afterwards became an independent state, under the presidency of a 'doge'. The town was continually at variance with the neighbouring princes of Salerno, and even defied the Norman sovereigns of Naples, till King Roger reduced the place in 1131. United with the royal forces, Amalfi carried on a war with the Pisans; and it was during this struggle that the celebrated MS. of the Pandects of Justinian, now one of the principal treasures of the Laurentian library at Florence, fell into the hands of the Pisans. Amalfi then became subject to the Neapolitan kings of the houses of Normandy, Anjou, and Arragon. During the 13th cent. the sea gradually undermined the lower part of the town, and still more disastrous consequences were caused by an inundation in 1343. Amalfi, which had once contained 50,000 inhab., then steadily declined, and at the present day has a population of 6506 only, who are chiefly engaged in the manufacture of paper, soap, and macaroni. *Flavio Gioja*, a native of the town, is said to have invented the compass here in 1302, but he was probably the author of some improvement only, as the instrument was in use among the Chinese in the early centuries of the Christian era.

From the Marina a short street leads past the Albergo dei Cappuccini to the small PIAZZA, on the r. side of which rises the cathedral. It may also be reached by the steps to the r. of the fountain on the Marina, which lead to the entrance adjoining the crypt (see below).

The \***CATTEDRALE S. ANDREA**, approached from the Piazza by a broad flight of steps, is still, in spite of modern alterations, an interesting structure of the 11th cent., in the Lombard Norman style. A spacious vestibule in front, resting on seven antique columns from Pæstum, having become insecure, was removed in 1865.

The bronze doors, executed by Byzantine masters in the 11th cent., bear two inscriptions in silver letters. One of these is to this effect: 'Hoc opus fieri jussit pro redemptione animæ suæ Pantaleo filius Mauri de Pantaleone de Mauro de Maurone Comite'. The interior, which consists of a nave and three aisles, is adorned with marble columns and mosaics. By the entrance, to the l., an ancient vase of porphyry, formerly employed as a font. Near this (l.), in the front passage from the 2nd to the 3rd aisle, two ancient sarcophagi with unfortunately damaged sculpture, supposed to represent the Rape of Proserpine, and the Nuptials of Peleus and Thetis (according to others, those of Theseus and Ariadne). A third bears the inscription: 'Hic intus homo verus certus optumus recumbo Quintus Fabritius Rufus nobilis decurio'. The choir contains ancient columns decorated with mosaic from Pæstum. From the r. aisle a stair descends to the *Crypt* (verger 20 c.), where, it is said, the body of the apostle St. Andrew has reposed since the 13th cent. when it was brought hither from Constantinople. The relics, from which an oily matter (*manna di S. Andrea*) of miraculous power is said to exude, attract numerous pious visits. The colossal statue of the saint by *Michael Angelo Maccarino* was presented by Philip III. of Spain. The altar was executed from a design by *Domenico Fontana*. The cloisters contain an ancient Christian relief of the Twelve Apostles and a Madonna of more recent date. The campanile, with its four storeys, was erected in 1276.

From the Piazza, opposite the cathedral, we next ascend a dark lane, to the r., and then steps, partially covered. A macaroni-manufactory is passed, and the now level path leads to another flight of steps, which ascend to the \**Cupuchin Monastery*, founded in 1212 by Cardinal Pietro Capuano for monks of the Cistercian order, and built into a hollow of the rock, 400 ft. above the sea. It is situated about  $\frac{1}{2}$  M. to the W. of the town. From 1583 to 1815 it belonged to the Capuchins, who again took possession of it in 1850; but it has lately been converted into a naval school. It contains fine cloisters, a charming veranda, and magnificent points of view. A spacious grotto to the l., in front of the building, was formerly used as a Calvary, or series of devotional stations.

A cool and pleasant \***WALK** may be taken in the narrow mill-valley (*Valle de' Molini*), at the back of Amalfi,  $\frac{1}{2}$  M. in length, containing sixteen paper mills which derive their motive power from the brook. (From the Piazza we proceed to the W. straight to a gate-way, beyond which the valley is entered. The steps, which ascend to the r. by the gate, lead to Scala. 2 hrs. walk, see p. 159; guide necessary.) On the r. rise lofty cliffs, the summit of which is crowned by the ruins of the *Castello Pontone*. The single tower dates from the time of Queen Johanna. — Five villages belong to Amalfi: *Pogerola*, *Pastina*, *Lene*, *Vettica Minore*, and *Torere*, all situated to the W. of the town in a

district which yields wine, oil, and fruit in abundance. The coast is overgrown with the aloe and cactus opuntia.

**Ravello**, an ancient and celebrated town in a lofty situation, is the most attractive point in the neighbourhood of Amalfi. Ascent  $1\frac{1}{4}$  hr., with guide (2—3 fr., p. 157; donkey 2 fr., somewhat slower). The views from it are charming, and the Moorish architecture of the place is interesting. The route is by Atrani, whence the ascent is at first by steps and somewhat steep. The town, which in the zenith of its prosperity possessed thirteen churches, four monasteries, numerous palaces, and a population of 30,000, now numbers 1560 inhabitants only.

We first reach the \**Cathedral*, founded in the 11th cent., with modernised interior. The bronze doors, with numerous figures of saints, date from 1197. The magnificent \**Ambo*, in marble, decorated with mosaics, was presented in 1272. It rests on six columns supported by lions. Inscription: 'Nicolaus de Fogia marmorarius hoc opus fecit'. Opposite to it is the pulpit, in a simpler style, with a representation of Jonah being swallowed by the whale. In the choir is the episcopal throne, adorned with mosaics. On the l. the Cappella di S. Pantaleone, containing the blood of the saint. In the Sacristy a Madonna by Andrea Sabattini of Salerno.

The \**Palazzo Rufilo*, in the Saracenic style of the 12th cent., now the property of a Mr. Reid, was once occupied by Pope Adrian IV., King Charles II., and Robert the Wise. In the centre is a small, fantastic court with a colonnade. The gateway has a Saracenic dome. A veranda in the garden commands a delightful \*view (a contribution for the poor of the place is expected; gardener  $\frac{1}{2}$  fr.).

*S. Maria Immacolata* is a picturesque little church.

Fine view by the nunnery of *S. Chiara*, and more extensive from the *Belvedere Cembrone*.

*S. Giovanni*, a modernised basilica supported by columns, contains a fine old pulpit. The adjacent garden (fee, a few soldi), formerly the property of the d'Afflito family, affords a fine \*view of the valley of Minori, and the small town of that name at its mouth, and of the more distant Maiori and the Capo Tumulo beyond it (fee of a few soldi; wine is offered to visitors). Other points of subordinate interest may be visited if time permits.

If the traveller have 2—3 hrs. to spare he will be rewarded by extending his excursion to *Scala*, a village with an episcopal church and the ruined castle of *Scaletta*, and to *Pontone*, and descending thence to the mill-valley. This walk is interesting, but fatiguing. A donkey should not be taken farther than Ravello, as riding is not practicable beyond it.



FROM AMALFI TO SORRENTO the best route is by water as far as *Scaricatojo* (boat, see p. 157; passage 2—2½ hrs.; thence on foot or donkey in 2½ hrs.), skirting the picturesque coast (*costiera occidentale*), and passing the promontory of *Conca*, the precipitous cliffs of *Furore*, the village of *Prajano* with its luxuriant vines and olives, and *Vettica Maggiore* in the vicinity; then *Positano*, picturesquely situated at the base of the mountains, and an important harbour during the Anjou dynasty. The church of *S. Maria dell' Assunta* contains a quaint sculpture of a sea-monster, probably obtained from some temple of Neptune. Many of the natives of Positano, Secondigliano (p. 48), and Montemurro, leave their homes and travel through the ex-kingdom of Naples as hawkers. They assemble at their native places annually to celebrate their principal church-festival, and again return thither in later life to spend their declining years. The population therefore consists chiefly of old men, women, and children.

The boatmen sometimes propose to land their passengers at Positano, if the sea is at all rough, on the pretext that there is no good landing-place at Scaricatojo; but the traveller should insist on being conveyed to his proper destination, and if it be really impossible to land there, he can then return to Positano.

FROM SCARICATOJO TO SORRENTO (2½ hrs.; guide unnecessary). The path ascends, at first by steps in the rocks, in 1 hr. to *Li Conti di Gervemma*, a group of houses on the hill, where we follow the path in a straight direction, avoiding that to the left. Immediately after crossing the crest of the hill we obtain a view of the Bay of Naples, Capri, Ischia, and Procida. After 5 min. we go straight on, avoiding the stony path to the l.; after 25 min., nearly at the base of the hill, the path leads to the r. between walls; after 5 min., to the l.; after 5 min. more, to the l. by the narrow path to Sorrento (to the r. to Carotto, p. 141); again, after 5 min., to the l. between walls, and then by the high road to the l.; 25 min., Hôtel Belvedere (p. 141); 20 min., Sorrento (p. 141).

FROM POSITANO TO SORRENTO (3½ hrs.; guide 2 fr., unnecessary) the path ascends in 1 hr. to the top of the hill, where we take the first path to the l., leading into the forest; after 7 min. we pass an old stone gate, whence the road descends through the wood, and cannot be mistaken. After ¾ hr., at the first house, the path turns to the l.; ½ hr. a church; at the next crossway, to the right. The path continues descending to the r.; ½ hr., to the l. in the valley; 5 min., the high-road is reached, and in ½ hr. more Sorrento (p. 141).

From Amalfi round the *Punta della Campanella* to Capri, p. 144; to Sorrento, p. 141; for both excursions 6 hrs. are required: boat with 4—6 rowers 30—35 fr.

FROM AMALFI TO CASTELLAMARE over the *Little S. Angelo* (7 hrs.; donkey not recommended on account of the hilly character of the path), a fatiguing walk which hardly repays the trouble, as the view from the summit is partially obstructed; enquiry, moreover, should be made before starting as to the safety of the route. The finest part of the route is as far as (1½ hr.) *Fort S. Lazaro* (see below), a point which may itself form the object of an excursion from Amalfi (as, however, the path is bounded by high walls, with the exception of the last ½ hr., a donkey should be taken thus far, enabling the traveller to see beyond the walls; a supply of provisions also desirable). — The path leads by *Pastina* and *Vettica Minore* in the *Fal Vettica*, a picturesque ravine. Farther off, to the l. at the base of the mountain slope, is situated *Conca*, consisting of

a few scattered houses, where the long *Punta di Conca* extends into the sea. Then by a steep and unshaded path in  $\frac{1}{2}$  hr. to *S. Lazaro*, a fort with a small garrison; the terrace beneath commands a strikingly beautiful prospect of the luxuriant coast as far as Positano (p. 160), to the *N. Monte S. Angelo* (p. 140). From the fort the path is shaded by walnut and cherry-trees as far as *Agerola* (in one of the last houses to the r. wine of poor quality may be obtained). Thence  $\frac{1}{2}$  hr. to the culminating point, *S. Angelo a Guida*, partly through wood. On the summit a wild district, to the l. the ridge of *La Parata*, to the r. the slight eminence of *Piano di Perillo*, overgrown with brushwood. The only fine view is that of the Bay of Naples towards the N.; to the S. the sea alone is visible. From the summit to (3 hrs.) *Gragnano* a fatiguing descent by stony and precipitous paths. From *Gragnano* to ( $\frac{3}{4}$  hr.) *Castellamare* and the ( $\frac{1}{4}$  hr.) *Hôtel et Pension Anglaise* (p. 139) a dusty high-road.

## 11. From Ancona to Brindisi and the Apulian Peninsula.

The E. districts of Italy, to the S. of Ancona, have, until very recently, been entirely beyond the reach of the ordinary traveller. The W. coast is moreover by far the richer and more picturesque, as well as more replete with historical interest. The E. districts can boast of no such names as those of Rome, Naples, Florence, etc., but they are not devoid of attraction, and have been endowed by nature with a considerable share of the gifts she has so bounteously lavished on other parts of Italy. The Apennines, rising at a short distance from the coast, send forth a series of parallel ramifications, forming a corresponding number of parallel valleys, whose communication with the external world is maintained by means of the coast to which they descend. The shores are flat and monotonous, and destitute of good harbours. The estuaries of the small rivers afford but scanty protection to the vessels of the coasting trade. Even at Ancona the prominent *M. Conero* alone renders the anchorage tolerable. The villages and towns, in which local peculiarities often prevail in a marked degree, are generally situated on the heights, and conspicuous at a great distance. Towards the W. the view is bounded by the central chain of the Apennines, which extend towards the S. of Ancona, from  $43^{\circ}$  to  $42^{\circ}$  N. lat., in several continuous ranges, from the *Montagna della Sibilla* to the *Gran Sasso d'Italia* and *Majella*, where they attain their greatest elevation, and are covered with snow as late as July. Towards the E. glitters the vast *Adriatic*, studded on bright days by numerous sails. Such is the scenery presented by the formerly papal province of Ancona and the Neapolitan provinces of the Abruzzi with their capitals Teramo and Chieti. Farther S. the aspect of the country is different. The Apennines gradually recede from the coast, *M. Gargano*, the last spur projecting into the sea, being separated from the chief range by a considerable plain. Beyond this stretches the Apulian plain, an extensive tract of pasture and arable land, bounded by an undulating district on the S. About the 41st degree of N. latitude the Apennines divide; the main chain, extending towards the S., forms the peninsula of Calabria; the lower chain, to the E., that of Apulia. The coast then becomes less monotonous; and Brindisi, Otranto, and Gallipoli possess harbours of considerable importance.

In consequence of the political changes of the last few years, the E. half of Italy has been drawn into the vortex of traffic, and is no longer excluded from the rest of the world owing to insufficient means of communication. Since the completion of the railway from Ancona to Brindisi and the improvements which the harbour of the latter has undergone, this route forms the most direct line of communication between Western and Central Europe and the East. Should the blessings of peace be preserved to Italy, it may with certainty be predicted that the traffic here will rapidly increase, and thus render the whole district more attractive. At present the larger towns alone contain tolerable inns. Travelling in the province

of Ancona is in every respect safe and pleasant, which unfortunately cannot be said of every part of the W. coast.

RAILWAY from *Ancona* to *Brindisi*, 347 M.; express to *Brindisi* daily, in correspondence with the express trains from *Milan* and *Bologna*, in 15 hrs.; fares 61 fr. 50 c., 43 fr. 5 c., 30 fr. 75 c.; also once weekly in 11 $\frac{1}{3}$  hrs., in connection with the English mail to *India*, carrying passengers to *Brindisi* only. The local trains stop for the night at *Pescara* or *Foggia*. — From *Brindisi* to *Otranto*, 53 M., in 3 $\frac{1}{2}$  hrs.; fares 8 fr. 40, 5 fr. 90, 4 fr. 20 c.; only two through-trains daily.

The line skirts the coast, affording a sea view to the left, and an inland view to the right. The towns generally lie on the heights, at some distance from the stations, with which they communicate regularly by diligences cheap, (but often uncomfortable).

**Ancona**, see *Baedeker's Northern Italy*. The train passes through a tunnel under the hills surrounding *Ancona*; to the l. rises the promontory of *Monte Guasco*; on the hill to the r. lies the ancient town of *Osimo*, the Roman *Auximum*; stat. *Osimo* is 5 M. from the town. On the r. we soon obtain a view of *Castelfidardo*, where the papal troops under *Lamoricère* were defeated by the Italians under *Cialdini* on 29th Sept., 1860.

Stations *Loreto* and *Recanati* (see *Baedeker's Northern Italy*). The train crosses the *Potenza*. Stat. *Potenza Picena* is named after a Roman colony which once lay in the neighbourhood, but has left no trace of its existence. On the hill, 4 M. inland, lies the village of *Montesanto*.

Stat. *Porto Civitanuova* lies at the mouth of the *Chienti*. The town of *Civitanuova* lies 1 M. inland. The train crosses the *Chienti*. Stat. *Porto S. Elpidio*. The village of *S. Elpidio* lies several miles inland.

The *Tenna* is next crossed. Stat. *Porto S. Giorgio*.

On the heights, 3 M. inland, is situated **Fermo** (*Locanda dell' Aquila*; fare by dilig. or carr.  $\frac{1}{2}$  fr.), the ancient *Firmum Picenum*, with 20,000 inhab., seat of an archbishop, and capital of the province of the same name. It became a Roman colony after the beginning of the first Punic war, and has continued since that period to be a town of some importance. At the *Porta S. Francesco*, by which the town is entered, are seen remnants of the ancient wall, constructed at a very remote period. The streets ascend somewhat precipitously to the height on which the handsome *Piazza* is situated; the *Town-Hall* here contains some inscriptions and antiquities. Antiquarians should visit the collection of the avvocato *M. de Minicis*. Outside the town, fine views of the fertile district, the *Apennines*, and the sea are obtained.

The train next crosses the brooks *Lete Vivo* and *Aso*. Stations *Pedaso*, *Cupra Marittima*, *Grottammare*. On the height, 4 $\frac{1}{2}$  M. from the latter, is situated the town of *Ripatransone* (5000 inhab.). Near *Cupra Marittima* (*Marano*) once lay the town of that name, with a celebrated temple dedicated to the Sabine goddess *Cupra*, restored by *Hadrian*, A. D. 126. The inhabitants of these districts greatly resemble their *Neapolitan* neighbours in manners and appearance.

53 M. Stat. *S. Benedetto* (inn at the station), a village on the coast.

**Ascoli** (*Locanda dell' Aquila*), the ancient *Asculum Picenum*, with 17,448 inhab., the seat of a bishop and capital of a province, is situated in the fertile valley of the *Tronto*, 21 M. from the S. Benedetto station (diligence twice daily in 3½ hrs., fare 1½ fr.). The road ascends on the N. side of the valley and crosses to the S. side, where the town lies. The valley is here contracted and enclosed by lofty mountains. To the N. rises the jagged *M. della Ascensione*, to the W. the *Sibilla*, more towards the S. the *Pizzo di Sevo*. Mountain roads lead hence by *Norcia* to *Spoleto*, others through the valleys of the *Velino* and *Aterno* to *Aquila* (p. 133) and the interior of the *Abruzzi*. Ascoli, an ancient town in a commanding situation, the capital of the tribe of *Picentines*, took a prominent part in the Social war against Rome, and was captured and destroyed by Pompey. Interesting remnants of the ancient wall, a bridge, and a gate at the W. end of the town. The town-hall contains a few inscriptions, and other relics are encountered in other parts of the town, e. g. insignificant vestiges of a theatre and amphitheatre. The architecture of the churches and palaces dates chiefly from a period anterior to the Renaissance, materially enhancing the interest of the town, which is indeed the most attractive on the E. coast. The *Cathedral* is said to have been founded by Constantine on the site of a temple of Hercules. The original substructions are still traceable. A chapel to the r. in the interior contains good pictures by Crivelli.

Beyond S. Benedetto the train crosses the *Tronto*, the ancient *Truentus*, formerly the boundary between the States of the Church and the kingdom of Naples.

62 M. Stat. *Tortoreto*; then *Giulianova*, a dirty village on the hill, about 1 M. from the coast, erected in the 15th cent. by the inhabitants of the ancient *Castrum Novum* on the *Tordino*, and named *S. Flaviano* at that period.

**Teramo**, the ancient *Interamna*, the capital of the province *Abruzzo Ultra I.*, seat of a bishop, with 19,045 inhab., is 16½ M. distant (post-omnibus 2 fr., one-horse carr. 5 fr., in 2½–3 hrs.), situated on the l. bank of the *Tordino*. The Gothic cathedral is now modernised. The valley commands a succession of fine views of the imposing *Gran Sasso*. The town contains several inns, the best in the *Piazza*, where the *Caf  d'Italia* is also situated.

The ascent of the *Gran Sasso*, or *Monte Corno* (9813 ft.), may best be undertaken from this point. (As this district is very rarely visited by travellers, letters of introduction to residents are highly desirable.) The previous night is spent at the village of *Isola* (14 M. from Teramo), at the foot of the mountain, and the ascent is made thence either on the back of a mule or on foot. The scenery is of an Alpine character.

A new road ascends the valley of the *Vomano* from Teramo to *Aquila* (comp. p. 183).

The line now crosses the *Tordino*, the ancient *Batinus*, then the *Vomano* (*Vomanus*). Stat. *Mutignano*.

About 6 M. inland (dilig. in the afternoon 1 fr. 25 c., other conveyances rarely obtainable) is situated **Atri** (*\*Abergo di Vinc. Marcone*), the ancient *Hadria*, an episcopal residence, with 9397 inhab., a town of great antiquity, and once celebrated for its copper coins. Numerous ruins bear testimony to its ancient importance. The Gothic cathedral with its frescoes merits a visit. It rests on extensive foundations of ancient origin, perhaps those of a temple. Several large grottoes near the town are also of very remote date.

The *Piomba*, the ancient *Matrinus*, is now crossed, 4 M. inland from which is situated *Civit  Santangelo*, with 6341 inhab.; next stations *Silvi* and (87 M.) *Montesilvano*.

About 16½ M. inland lies *Civit  di Penne*, the capital of the district, with 9800 inhab., the *Pinna* of the ancients, and chief town of the *Vestini*, of which period various relics are still extant.

91 M. **Pescara** (*Leone d'Oro*; carriage into the town  $\frac{1}{2}$  fr.), one of the principal stations, on the N. bank of the *Pescara*. The mountain-group of the *Majella*, culminating in *M. Amara* (9000 ft., according to others 9581 ft.), and 55 M. in circumference, now becomes visible on the right. The line crosses the river by an iron bridge, below which a wooden bridge and small harbour are situated, and then describes a curve round the town. Pescara is a small and dirty fortified town, in a low and unhealthy situation. A railway diverges hence, viâ Chieti and Popoli, to Solmona in the Abruzzi, forming an important route to Naples (R. 14).

Stat. *Francavilla*; the village lies to the r. on the hill. Beyond this, a mountain-spur projects into the sea, and the train passes through four short tunnels. Beyond the third the fort of Ortona becomes visible on the left.

105 M. Stat. **Ortona**. The town (*Caprera*; Café in the Piazza),  $\frac{1}{2}$  M. from the station, the ancient *Orton*, capital of the Frentani, is now a tolerably clean and well-built place (12,819 inhab.), situated on a lofty promontory, with a small quay on the shore below. Beautiful views towards the S. as far as the *Punta di Penna* (see below), especially of the ancient and dilapidated fort. The architecture of the cathedral should be inspected. Ortona is the only suitable resting-place on the long journey between Ancona and Foggia.

Beyond Ortona another tunnel; two brooks are crossed, then stat. *S. Vito Chietino*; three more tunnels, beyond which we obtain a fine view of the peninsula terminating in the Punta di Penna. Stat. *Fossacesia*;  $1\frac{1}{4}$  M. inland lies *Lanciano*, the ancient *Anxanum*, with 18,108 inhab., the capital of the most populous district of the province *Abruzzo Citeriore*.

The *Sangro*, Lat. *Sangrus*, is crossed. Stat. *Casalbordino*. Three tunnels, beyond which Vasto becomes visible, on an olive-clad eminence on the right. (131 M.) Stat. *Vasto*. The town is 1 M. distant from the station.

**Vasto** (\**Locanda di Castello*, outside the gate; those in the town dirty; *Café Nazionale*), the ancient *Histonium*, with a population of 12,367, lies high, and commands fine views as far as the Tremiti islands (p. 165) and Monte Gargano. The small cathedral with Gothic façade bears a memorial tablet to General 'Carlo Antonio Manhes distruttore de' briganti primo cittadino del Vasto', date 1810. A small museum in the town-hall contains inscriptions and other relics found here. The environs, rich in olive plantations, are still infested by banditti.

The line crosses the *Trigno*, Lat. *Trinius*. ( $147\frac{1}{2}$  M.) Stat. **Termoli** (*Venezia*, in the suburbs), a fortress close to the sea, with mediæval walls, excessively dirty. Charming prospect of the

Majella and Abruzzi. The cathedral, with a Gothic façade, contains a number of quaintly decorated saints.

From Termoli diligences and omnibus daily (railway projected) in about 30 hrs. to (92 M.) Solopaca, on the Foggia and Naples railway, fare 15 fr.; thence by railway to Maddaloni, on the Rome and Naples line. The first half of the route is monotonous. The first important place is (21 M.) *Larino* (Loc. di Agostino Milano), situated in a valley, near the ruins of the ancient *Larinum*. The road continues to ascend through a bleak district. **Campobasso** (two tolerable inns), 35 M. farther, capital of the province of Molise, is a place of some importance, noted for its steel wares, where a short halt is made.

From Campobasso to Solopaca, about 36 M., by diligence in 6 hrs., fare 6 fr. The road, after traversing the mountain, descends into the valley of the *Tamaro*. The country becomes more attractive. Post-stat. *Seppino*; the town lies  $13\frac{1}{4}$  M. higher. About  $2\frac{1}{4}$  M. from this point are situated the extensive ruins of the ancient *Saepinum*, now *Altitia*. A little to the l. of the road, 14 M. farther, is the village of *Pontelandolfo*, the inhabitants of which in 1861 cruelly and treacherously assassinated 36 Italian soldiers and 4 carabinieri, whom they had received with apparent hospitality and induced to lay down their arms. General Cialdini caused the troops to take a summary and sanguinary revenge. Then the village of *Guardia S. Framondi*. The road now descends to the beautiful valley of the *Calore*, crossing it by an iron bridge, and at stat. *Solopaca* (p. 176) reaches the Foggia and Naples railway, by which Maddaloni is 27 M. distant.

The *Tremiti Islands*, the mythological *Insulae Diomedee*, the largest of which is *S. Domenico*, lie  $23\frac{1}{2}$  M. to the N.E. of Termoli, and are used, as in ancient times, as a place of imprisonment.

Beyond Termoli the scenery becomes less attractive. The train crosses the *Biferno*, Lat. *Tifernus*. Stations *Campomarino* and *Chieuti*. Beyond the *Fortore*, the ancient *Frento*, stat. *Ripalta* is reached. In this neighbourhood, 15th June, 1053, the Normans defeated and captured Pope Leo IX., and then, falling on their knees, implored his blessing. Leo, relenting, imparted it, and subsequently conferred Apulia, Calabria, and Sicily on the brothers Humfred and Robert Guiscard, a grant which was ultimately fraught with consequences so important to Rome and the papal throne, as well as to the Normans. To the N.E. is the *Lago di Lesina*, which communicates with the sea. The train now proceeds inland, in order to avoid the promontory of *M. Gargano* (p. 167), a buttress of the Apennines with several peaks upwards of 4000 ft. in height, projecting into the sea. Stations *Poggio Imperiale*, *Apricena*. Then *San Severo* (Locanda d'Italia), a dirty town with 17,595 inhab., which in 1799, after a gallant resistance, was taken and almost entirely destroyed by the French. The cholera committed fearful ravages here in 1865. Stat. *Motta*; then —

201 M. **Foggia**. Restaurant at the station. The town is  $\frac{3}{4}$  M. distant; cab  $\frac{1}{2}$  fr. — *In the town*: LOCANDA DI ROMA, in the main street leading to the station, well fitted up. In the Italian style, with trattorie: AQUILA D'ORO, in the Corso del Teatro, tolerable, R. 2 fr.; VILLA DI TORINO; CORONA DI FERRO, etc. — Caffè Nazionale, in the Corso del Teatro; Trattoria

*loria del Rebecchino*, adjoining the theatre; *della Porta Pia*, near the public promenades.

*Foggia*, the capital of a province formerly called the *Capitanata*, a clean and thriving town, well situated in a commercial point of view, with 34,052 inhab., but without attraction for the traveller, forms the central point of the great Apulian plain. The *Cathedral*, originally erected by the Normans, and partly destroyed by an earthquake in 1731, was afterwards re-erected in a more modern style. Part of the old façade is still preserved. King Manfred was crowned here in 1258, and in 1797 Francis I., then Duke of Calabria, was married here to his first queen, Maria Clementina of Austria. The gateway of a palace of the Emp. Frederick II., of whom *Foggia* was the favourite residence, still exists, and bears an inscription relating to its erection. Near it, and probably belonging to the ancient palace, is a fountain (*Pozzo Rotondo*), sometimes called the *Pozzo dell' Imperatore* after Frederick II. To the S. of the town, on the way to the railway, is situated the *Giardino Pubblico*, adorned with a number of busts, laid out in imitation of the *Villa Nazionale* at Naples. Beyond it is a botanical garden.

A great part of the spacious plain around *Foggia* is used as a sheep-pasture (*Tavoliere della Puglia*). During the summer the flocks graze on the mountains, and in October return to the plain by three great routes (*Tratture delle Pecore*). These migrations, during which hundreds of flocks may be encountered in one day, date from the Roman period. Alphonso I., who introduced the merino sheep, converted the pastures into a royal domain in 1445. The number of sheep supported by these pastures amounted to 4½ million at the close of the 16th cent., but owing to the progress of agriculture, is now reduced to less than half a million.

About 3 M. from *Foggia*, to the N., are situated the scanty remains of the ancient town of *Arpi*, or *Argyripe*, which is said to have been founded by Diomedes, and was afterwards superseded by *Foggia*.

Several excursions may be made from *Foggia*, the most interesting of which is to —

**Lucera** (*Albergo d'Italia*), 10 M. distant, with which a busy trade is carried on. Diligence twice daily in 1½ hr., fare 3 fr.; carriage there and back 6—8 fr.; railway projected. *Luceria*, as it was anciently called, was regarded as the key of Apulia, owing to its situation. It is first heard of during the Samnite wars, and in B. C. 314 it became a Roman colony. It continued to be an important and prosperous town down to the 7th cent. after Christ, but was destroyed in 663. It was at length restored by Frederick II., who in 1239 transplanted a colony of Saracens hither from Sicily, bestowing on them entire religious freedom. They were in consequence staunch adherents of the Hohenstaufen family, and accorded an asylum to the wife and children of Manfred after the battle of Benevento, but were either destroyed or banished from their town by Charles of Anjou in 1269.

The town lies upon a lofty plain, which slopes imperceptibly towards the S. and E., and abruptly towards the N. and W. On the W. side the plateau projects, somewhat in the form of a peninsula. The admirably preserved *Castle* (keys at the Municipio), erected by Frederick, is situated here. It is a remarkable example of a mediæval stronghold, and occupies the site of the ancient *arx*. The present structure is of various epochs, but most of it dates from the Hohenstaufen period. The *view* embraces the plain bounded by the Apennines and Monte Gargano; to the N. lies the town of S. Severo, and to the E. stretches the sea. The isolated mountain to the S. is the Monte Vulture near Melfi, the summit of which commands a survey of the whole of Apulia.

The handsome *Cathedral* in the Romanesque style, with flat ceiling and columns of verde antico, was once used as a mosque. A few inscriptions dating from the ancient municipium, which far exceeded the modern town in extent, are preserved in the library of the municipio, or town-hall. There are slight traces of an amphitheatre on the E. side of the town.

About 7 M. from Lucera, to the r. of the road to S. Severo, are situated the ruins of *Castel Fiorentino*, where Frederick II., after having reigned for 38 years as a German king, died in 1250, in his 56th year.

**Manfredonia** (*Locanda di Donna Peppina*) is 23½ M. distant from Foggia. Diligence daily at 7 a. m. in 4 hrs., fare 4½ fr.; carriage there and back 16 fr. and fee; railway projected. The country traversed is bleak and monotonous, but presents several points of interest to architects. About 17½ M. from Foggia the traveller passes *S. Leonardo*, a church and monastery founded by Hermann von Salza in 1223, with a fine portal. It is now used as a 'Masseria', or farm-house, and is in a very dilapidated condition. About 1½ M. before reaching Manfredonia the road passes the *Cathedral of Siponto*, a fine example of the Romanesque style, with a crypt. The interior, unfortunately restored, contains a 'miracle-working' Madonna and numerous votive tablets. This district suffers from malaria. This was the site of the ancient Sipontum, a Roman colony in B. C. 194, on the ruins of which the town of Manfredonia was founded by King Manfred in 1256. It is now a dull place with 7812 inhabitants. The anchorage in the vicinity is commended, but the harbour is filled with sand. The steamers from Genoa to Ancona touch here once a fortnight. The sheltered situation of the town, to the S. of Monte Gargano, imparts a character of southern luxuriance to the vegetation, resembling that of Sicily.

A path, at first traversing olive-plantations, then ascending rapidly, leads hence to (2½ hrs.) the lofty *Monte Santangelo* (2824 ft.), with a picturesque castle, and a sanctuary of S. Michele, to which pilgrims resort on the 8th of May. The latter is a grotto to which 55 steps descend, where as the legend runs, St. Michael appeared to St. Laurentius, Archbishop of Sipontum, in 491. In the 11th cent. the warlike Normans undertook pilgrimages to this sacred spot before they became masters of the country. The bronze doors, with scenes from Scripture, bear the inscription: 'Hoc opus completum est in regia urbe Constantinopoli adjuvante Dno Pantaleone qui fieri jussit anno ab incarnatione Dni Millesimo Septuagesimo Sexto (comp. p. 158). From this point *M. Calvo*, the culminating point of *Monte Gargano* (5114 ft.), may best be ascended. Between Monte S. Angelo and *Vico* lies the extensive and beautiful beech-forest called *Bosco dell' Umbra*, which stretches towards the sea. Farther to the N. is *Ischitella*. Towards the E., on the coast, is *Viesti*, where steamers touch once weekly. The roads are bad, and suitable for riding and walking only.

From Foggia to Naples, see R. 12.

CONTINUATION OF JOURNEY TO BRINDISI. To the r. towards the S. the *Monte Vulture* near Melfi (p. 192) is visible.

Stat. *Orta Nova*; then *Cerignola*, with 17,242 inhab., an uninteresting town with a poor inn. The surrounding plain is



richly cultivated, but entirely destitute of trees, which generally form an important feature in the agriculture of Italy and serve to enliven the landscape. Cotton-plantations begin here. Stat. *Trinitàpoli*. The train then crosses the *Ofanto*, the ancient *Aufidus*, the last river of any importance on the E. coast. Between two ranges of hills to the r. lies the broad plain on which the battle of Cannæ was fought (see below).

244 M. **Barletta** (*Locanda di Ettore Fieramosca*), a picturesquely situated seaport-town with 28,638 inhab., contains a number of well-built houses and churches. Here in 1259 King Manfred held the first tournament ever witnessed in this district, in honour of Baldwin II., last Latin Emperor of Constantinople, who was then on a visit at the Italian court. The market-place is adorned with a bronze statue 14 ft. in height, said to represent the Emp. Heraclius (according to others Theodosius), and to have been found in the sea.

The Cathedral of *S. Maria Maggiore* contains the tomb of a Count of Barbi and Mühlingen, with a German inscription. *S. Andrea* and *S. Trinità* possess several ancient pictures. The extensive *Castello* dates from the time of Charles V.

In the wars between Louis XII. and Ferdinand the Catholic, Barletta was defended in 1503 by Gonsalvo da Cordova and besieged by the Duke of Nemours. During the siege, among other encounters, a combat took place in the vicinity (between Andria and Corato) between thirteen on each side of the most valiant knights of Italy and France, conducted respectively by Colonna, and Bayard 'sans peur et sans reproche', which terminated in favour of the former.

For excursions in the neighbourhood, light two-wheeled cars, resembling the Neapolitan *corricoli*, but here called *sciarrabà* (a corruption of the French *char-à-bancs*) may be hired for 6—7 fr. per day (average day's journey about 35 M.).

**Canosa** (*Albergo Genghi*, tolerable), with 11,992 inhab., on the slope of a hill, commanded by a ruined castle, lies 14 M. inland. Of the ancient *Canusium*, once a prosperous town, a gate (*Porta Varrense*, on the road to Cerignola), ruins of an extensive amphitheatre, and other relics still exist. In the tombs in the environs numerous painted vases, golden trinkets, etc. have been discovered. The principal church of *S. Sabino*, with several small domes, contains a pulpit and episcopal throne in marble and several antique columns. In an adjacent court stands the tomb of Bohemund, son of Rob. Guiscard, one of Tasso's heroes. Extensive olive-plantations in the neighbourhood, which, like the whole district of Apulia, also yields excellent wine. About 4 M. to the N.W. of Canosa, on the r. bank of the *Ofanto*, towards the coast, once lay *Cannæ*, where the Romans were signally defeated by Hannibal, B. C. 216. In 1019 an Apulian and Lombard army under the Norman Drangot were defeated here by the troops of the Greek prefect Bolanus. In 1083 Cannæ was taken and destroyed by Robert Guiscard.

From Canosa a road leads to the well-built town of **Andria** (34,063 inhab.; no tolerable inn), 14 M. distant, founded in 1046, once a favourite residence of the Emp. Frederick II., whose second wife Jolantha died here in 1228, after having given birth to a son (Conrad), and was interred in the interesting old cathedral. His third wife, Isabella of England, who died at Foggia in 1241, was also interred in the cathedral of Andria, but the monuments of these empresses have long since disappeared, having been destroyed by the

partizans of Anjou. On the *Porta S. Andrea*, or *dell' Imperatore*, is a metrical inscription in letters of metal, attributed to Frederick: *Andria fidelis nostris affixa medullis*, etc. The old church of *S. Agostino* is worthy of inspection. Andria is  $7\frac{1}{2}$  M. from Barletta (diligence twice daily in  $1\frac{1}{2}$  hr., fare  $\frac{1}{2}$  fr.), and the same distance from Trani. The route between Canosa and Andria commands a view of the ruins of the conspicuous and imposing *Castello del Monte* on the summit of the *Murgie di Minervino*, erected by Robert Guiscard, and embellished by Frederick II. who frequently resided here. The summit commands a beautiful survey of the sea, the valley of the Ofanto, Monte Vulture, etc. A bridle-path (4 hrs.) ascends to it from Andria. From Castello del Monte to the town of *Corato* (26,376 inhab.) is a distance of  $9\frac{1}{2}$  M.; about two-thirds of the way to the latter, a modern monument called *l'epitaffio*, in a field by the roadside, marks the spot where the tournament of Barletta took place (see above). Beyond Corato the little town of *Ruvo* is reached, the ancient *Rubi*. Many of the finest and largest of the vases which now adorn the Museum at Naples were discovered in the Apulian tombs of this locality, but these have been since covered up again. Several private collections here are worthy of note, particularly that of *Giov. Jatta*. From Ruvo the railway-station Bisceglie is  $10\frac{1}{2}$  M. distant.

The line now skirts the coast. The journey from Barletta to Bari, is one of the most beautiful in this part of Italy. The country is luxuriantly fertile, and is chiefly famous for its large olive-plantations which yield excellent salad oil. The district where this is produced extends only from Barletta and Canosa, past Bari, to the neighbourhood of Mola (p. 171). The culture of the olive is very profitable, but of extremely fluctuating success. A first-rate crop, though rare, sometimes realises a price equal to the value of the whole estate.

252 M. **Trani** (*Locanda del Risorgimento*; *Italia*, less pretending, but cleaner) is a well-built seaport, with 25,125 inhabitants. Pleasant walk in the public gardens (*Villa*) on the coast. The loftily situated *Cathedral*, built about the year 1100, still possesses a Romanesque portal and interesting bronze doors of 1175. Interior barbarously modernised. Several synagogues afford an indication of the former prosperity of the place and of its importance at the time of the crusades. Excellent wine (*Moscato di Trani*) is produced in the neighbourhood.

257 M. Stat. *Bisceglie*, with 21,518 inhab., is a fortified town, surrounded by handsome villas. Stat. *Molfetta* (27,252 inhab.), beautifully situated, an episcopal see, was once in commercial alliance with Amalfi. After the death of Johanna I. her husband Otho, Duke of Brunswick, was confined in the castle here until Charles of Durazzo released him in 1384. Next stations *Giovinazzo* and *Santo Spirito*. About  $4\frac{1}{2}$  M. to the W. of the latter lies *Bitonto* (25,215 inhab.), with an extensive oil manufactory. The interesting cathedral contains several tombs of the 17th cent.

278 M. **Bari** (*\*Albergo del Risorgimento*, R., L., and A.  $2\frac{1}{2}$  fr.; *Progresso*, with trattoria. R.  $1\frac{1}{2}$  fr.; Cafés *Stoppani* and *Roma*, in the Corso Vitt. Emanuele; *Cafisch's Brewery*, Str. Piccinini; cab into the town 60, after dusk 70 c.), the ancient *Barium*,

still, as in the time of Horace, well supplied with fish ('Bari piscosi mœnia'), a seaport, and the capital of the province of the same name, with 50,026 inhab., is the most important commercial town in Apulia. It possesses a handsome Corso, and broad and handsome streets in the new town (Borgo). Bari, now an archiepiscopal see, is one of the most ancient bishoprics in Italy, and is frequently mentioned in mediæval history as the scene of contests between Saracens, Greeks, Normans, etc. In 1002 it was wrested from the Saracens by the Venetians. The town formed an independent duchy from the 14th cent. down to 1558, when it was united with the kingdom of Naples.

\**S. Nicola* was erected by Robert Guiscard in 1087, for the reception of the relics of the saint, which were brought from Myra in Lycia, and still retains many of its ancient characteristics. The façade is worthy of notice. The interior consists of nave and aisles with flat ceiling, and double rows of columns. On the l. is the tombstone of Robert, Count of Bari, 'protontarius' of Charles of Anjou, who conducted the proceedings against the ill-fated Prince Conradin, and was afterwards assassinated by a nephew of Charles of Anjou on the very spot on which he had proclaimed the sentence (p. 45). He was a member of the Chiurlia family, resident at Bari. To the r. of the high altar is a Madonna with saints, by *Bartolommeo Vivarini* of Murano, 1466. At the back of the choir is the tomb (erected in 1593) of Bona Sforza, queen of Sigismund I. of Poland, the last Duke of Bari (d. 1558), with statues of St. Casimir and Stanislaus. The *Crypt* contains a silver altar with reliefs, supposed to date from 1319, below which is the vault containing the bones of the saint. From these a miraculous fluid ('Manna di Bari'), especially prized by Russian believers, is said to exude. The festival of the saint, on 8th May, is attended by thousands of pilgrims, chiefly from the Albanese villages. Outside the church are a number of epitaphs to Byzantine pilgrims who died here.

The cathedral of *S. Sabino*, originally a fine Gothic building, was sadly modernised in 1745. Over the altar of *S. Rocco* is a picture by Tintoretto, and opposite to it one by Paolo Veronese. The lofty campanile resembles the Moorish tower of Seville.

The *Lion* in the Piazza, with the inscription 'custos justitiæ' on its collar, is the heraldic cognizance of Bari.

The theatre is named *Piccinni*, after the composer of that name, a native of Bari, and a rival and contemporary of Gluck. A new *Ateneo* has been erected near the railway station. The new harbour in the old town commands a beautiful view of Mte. Gargano.

*Railway from Bari to Taranto*, see R. 18. The steamers of the *Genoa* and *Ancona* line touch at Bari once weekly.

Next stat. *Noja*; then *Mola* (12,181 inhab.), on the coast, and (299 M.) *Polignano*, situated on a lofty and precipitous rock, rising above the sea and containing several fine grottoes. The finest of these, opening towards the sea, lies under the new town (entrance by a small door in the old town; key at the house opposite). Next (303 M.) stat. *Monopoli*, with 20,011 inhab., the residence of an archbishop. The cathedral contains a St. Sebastian by Palma Vecchio. The tower of *S. Francesco* commands a fine view. In the direction of the sea there have recently been discovered several rock-hewn tombs, the contents of which are preserved in the municipio. The ancient name of the town is unknown.

312 M. Stat. *Fasano*, a thriving town with 14,514 inhab., where the *Terra d'Otranto*, or province of Otranto, begins. On the coast between Monopoli and Fasano lies the ruined town ('la città distrutta') of *Egnazia*, where a number of vases, etc. have been found. The ancient walls are still traceable. Then *Ostuni*, *Carovigno*, *S. Vito*, and —

347 M. **Brindisi.** \*GRAN ALBERGO DELLE INDIE ORIENTALI, built by the Italian S. railway company, on the quay, near the landing-place of the P. and O. steamers, will fitted up, R. 3, A. 1, L.  $\frac{3}{4}$ , déjeuner 3 fr.—\*ALBERGO D'EUROPA, in the town, adjoining the Piazza del Mercato, kept by Michele Grapsa, a Greek, very tolerable, R. and L.  $2\frac{1}{2}$  fr., A. 40 c.; HÔTEL D'ANGLETERRE, very dirty, and VITTORIA, both in the town, and in the Italian style. — *Caffè Triestino*. — Cab from the station to the town  $\frac{1}{2}$  fr., after dusk 1 fr.

*Brindisi*, with 9105 inhab., the ancient *Brentesion*, or *Brundisium*, i. e. 'stag's head', in allusion to the form of the harbour which encloses the town in two arms, was once a populous seaport, and the usual point of embarkation for Greece (*Dyrachium*) and the East.

Brundisium was a celebrated place in ancient history. At a very early period it was colonised by Tarentum, and subsequently by Rome, B. C. 245. Here was the termination of the Via Appia, the construction of which from Capua was nearly coeval with the foundation of the colony. Horace's description (Sat. 1, 5) of his journey from Rome to Brundisium, B. C. 37, in the company of Mæcenas, who was desirous of being present at the conclusion of a new alliance between Octavianus and Antony at Tarentum, is well known. At Brundisium the tragic poet Pacuvius was born, and here, B. C. 19, Virgil died on his return from Greece (some ruins near the harbour are pointed out to the credulous as the remains of the house where he expired). The town, when occupied by Pompey, B. C. 49, sustained a memorable siege at the hands of Cæsar, who describes the event in the first book of his Civil War. The fleets of the Crusaders frequently assembled in the harbour of Brundisium during the middle ages, but the place soon declined after the cessation of the crusades. It was subsequently destroyed by Lewis, King of Hungary, in 1348, and again by a fearful earthquake in 1458, which buried most of the inhabitants beneath its ruins.

Brindisi bids fair to become a place of great importance, being the most convenient point of departure for the East from Northern and Central Europe. The extensive harbour, admirably sheltered from the wind in every direction, is undergoing im-

provement. The large steamers of the Peninsular and Oriental Co. are enabled to enter and lay to at the quay itself. They reach Alexandria hence in about 82 hrs. (through-tickets from London to Brindisi, 1st class, *viâ Calais* 13*l.* 3*s.*, *viâ Ostende* 13*l.*). The N. arm of the harbour, which once bounded the town and extended far into the land, was productive of malaria, owing to its muddy condition, and is now dried up. The entrance to the harbour is divided into two channels by an island. In order to prevent the harbour from becoming filled with sand, the N. arm has recently been closed by means of a substantial bulwark of solid stone. The quarantine establishment and a small fort are situated on the island. The fort may be visited by boat (in  $\frac{1}{2}$  hr.), and a fine view enjoyed from the top, and the trip may be extended to the breakwater (in all  $1\frac{1}{2}$ —2 hrs., fare  $1\frac{1}{2}$  fr.).

On a slight eminence by the quay rises a lofty unfluted column of Greek marble, with a highly ornate capital, representing figures of gods. Near it are the remains of a second. The former bears an unfinished inscription, containing mention of a Byzantine governor named Spathalupus, by whom the town was rebuilt in the 10th cent., after its destruction by the Saracens. These columns are supposed once to have marked the termination of the *Via Appia*; but it is more probable that they belonged to an honorary monument of the Byzantine period, like the column of Phocas at Rome. The other relics of antiquity are insignificant. — The *Castello* with its massive round towers, founded by the Emp. Frederick II., and strengthened by Charles V., is now a prison of S. Giovanni. The remarkably picturesque remains of the circular church, destroyed by an earthquake in the 11th cent., with colonnades, and decorated with frescoes, are still preserved, and will probably be converted into a museum. In the *Cathedral* the nuptials of Frederick II. with Jolantha were solemnised in 1225. Brindisi possesses a public library, presented by a Bishop de Leo, a native of the place. The steamboats of the Austrian Lloyd Co. touch at Brindisi on their route to Corfu and Syra; so also the steamers of the Danovaro Co. once weekly from Ancona to Messina *viâ* Corfu and Gallipoli. The environs are fertile, but malarious.

FROM BRINDISI TO TARANTO (p. 194). 24 M., a good road (one-horse carr. 18—20 fr.), *viâ Oria*, the ancient *Uria*, from which the Doria family derives its origin, a beautifully situated place with numerous palaces.

From Brindisi the train runs in 1 hr. 20 min., by stations *Tuturano*, *S. Pietro*, *Squinzano*, and *Trepuzzi*, to —

371 M. **Lecce** (*Albergo della Ferrovia*; *Roma*, in better repute), the capital of the province, with 21,345 inhab., situated a short distance from the sea (on which lies the *Castello di S.*

*Cataldo*,  $4\frac{1}{2}$  M. distant, a favourite object for excursions), the seat of a bishop, and possessing several handsome buildings such as the cathedral of St. Orontius, an ancient castle, etc. A museum of antiquities (vases, coins, terracottas, Messapian and Latin inscriptions) is about to be opened at the *Lyceum*. The town, which is a dull place in an unattractive district, occupies the site of the ancient *Lupia*. In the vicinity lay *Rudiae*, where Ennius, the father of Roman poetry, was born, B. C. 239, now *Rugge*, a place of no importance. The poet, who died in 168, was patronised by the Scipios, in whose burial-place at Rome his remains were deposited.

From Lecce a road ( $23\frac{1}{2}$  M.; diligence daily in  $4\frac{1}{2}$  hrs., fare 3 fr. 40 c.) leads by the manufacturing town of *Nardò*, the ancient *Neretum* of the Sallentini, now an episcopal residence, or by *Galatina*, to —

**Gallipoli**, a seaport, with about 10,000 inhab., beautifully situated on a rocky island in the Gulf of Taranto, but connected with the mainland by a bridge, founded by the Lacedemonian Leucippus and the Tarentines, the *Urbs Graia Callipolis* of the geographer Mela, but called *Anxa* by Pliny. The cathedral is a handsome building of the 17th century. The town is celebrated for its oil. It possesses very numerous subterranean cisterns, in which the oil is stored for long periods, and whence it is drawn off for exportation in a thoroughly clarified condition. The oil is however unfit for table use (comp. p. 169). Date-palms are frequently seen in the gardens of the handsome villas in the vicinity. The steamers between Ancona and Messina touch here once weekly.

The train runs from Lecce to Otranto in 1 hr. 50 min.; stations *S. Cesario di Lecce*, *S. Donato*, *Galugnano*, *Sternatia*, *Zollino*, *Corigliano*, ( $389\frac{1}{2}$  M.) *Maglie*, *Bagnolo*, *Cannole*, and *Giurdignano*.

$400\frac{1}{2}$  M. **Otranto**, the Greek *Hydrus*, the Roman *Hydruntum*, a colony and municipium, often mentioned by the ancients as a point of embarkation for Apollonia in Epirus, is now an insignificant fishing town with 2000 inhab., and the seat of an archbishop. The castle with its two towers was erected by Alphonso of Arragon and strengthened by Charles V.

For a long period it continued subject to the Greek emperors, but in the 11th cent. was captured by the Normans, who under Robert Guiscard and Bohemund conducted from this point the siege of Durazzo (Dyrrachium) in Albania. On 28th July, 1480, the then prosperous town was attacked by the Turkish fleet under Achmet Pacha, grand-vizier of Mohammed II., and entirely destroyed; 12,000 of the inhabitants were put to death, the remainder carried off as slaves, the churches razed to the ground, and the priests barbarously maltreated. The following year the Turks were expelled by the Duke of Calabria, afterwards Alphonso II., but the town never recovered from the effects of this cruel blow.

The cathedral still contains some columns from a temple of Mercury, which once stood near the village of S. Nicola, not far from the town. The ancient mosaics in the church were much injured by the hoofs of the Turkish horses which were stabled in the sacred edifice. In a chapel are preserved the bones of many of the ill-fated victims of the Turkish onslaught.

From the ramparts of the castle the coast and mountains of

Epirus are visible in clear weather. Communication with Corfu is maintained by means of small boats and sailing vessels.

A road skirting the coast leads from Otranto to (37 M.) the *Promontory of Leuca*, by *Muro* (to the r.), and *Castro*, situated on a rocky eminence by the sea, and therefore supposed to be the *Castrum Minervae*, that point of Italy which, according to Virgil, was first beheld by *Aeneas*; then through a succession of gardens and vineyards to *Tricase*,  $1\frac{1}{2}$  M. from the sea, *Alessano*, *Montesardo*, *Patù*, and finally *S. Maria di Leuca*, a village on the site of the ancient *Leuca*, not far from the promontory of *Leuca* or *Finisterra*. This is the *Promontorium Japygium*, or *Salentinum*, of the ancients, the extreme point of Apulia, commanding a noble prospect. In fine weather the lofty Acroceraunian mountains of Albania may be distinguished. We may return for a change by *Patù*, *Presicce*, *Ugento*, the ancient *Urentum*, an episcopal residence, and *Taviano*, to *Gallipoli* ( $17\frac{1}{2}$  M.).

## 12. From Ancona by Foggia to Naples.

RAILWAY. Shortest route from Germany and from N. and E. Italy to Naples. From Bologna to Naples  $19\frac{1}{2}$  hrs. — From Ancona to Foggia in 11 hrs., or by express in 8 hrs.; fares 28 fr. 30, 21 fr. 25, 10 fr. 85 c., or 35 fr. 45 c., 24 fr. 80 c., 17 fr. 75 c. From Foggia to Naples (124 M.) by ordinary train in 8, by express in  $5\frac{2}{3}$  hrs.; fares 17 fr. 45, 13 fr. 10, 6 fr. 55 c., or 21 fr. 80, 15 fr. 25 c. — The slow trains are always behind time.

From Ancona to Foggia (201 M.), see R. 11.

The Naples line (best views to the left) traverses the *Tavoliere di Puglia* (p. 166). From stat. *Cervaro* a short branch-line diverges to *Candela*.

FROM FOGGIA TO CANDELA,  $24\frac{1}{2}$  M., in  $1\frac{1}{4}$  hr. (4 fr. 30, 3 fr. 5, 1 fr. 75 c.). Stat. *Cervaro*, see above; *Ortona*, the ancient *Hordeona*, with an ancient bridge, amphitheatre, tombs, etc.; *Ascoli* (Albergo di Roma, clean),  $1\frac{1}{2}$  M. from the station ( $\frac{1}{2}$  fr.), charmingly situated, the ancient *Ausculum Apulum*, famed for the victory gained here by Pyrrhus over the Romans, C. 279; then *Candela*.

*Giardinetto* is the station for *Troja*, situated 7 M. to the N. (diligence  $1\frac{1}{2}$  fr.), a Byzantine colony of the 11th cent., to which period belongs the interesting cathedral with its ancient bronze doors. At *Ponte di Bovino* the *Cervaro* is crossed. ( $21\frac{1}{2}$  M.) Stat. *Bovino*, the ancient *Vibinum*; the town, whose inhabitants are notorious for brigandism, lies on the hill to the left.

The train follows the l. bank of the *Cervaro*. Three tunnels. Stat. *Panni*; the village lies high up among the hills. *Montaguto* is the station for the place of that name on the l. bank of the *Cervaro*. (33 M.) *Savignano-Greci*, two villages situated on mountains on opposite sides of the *Valle di Bovino*, or ravine of the *Cervaro*. Then a long tunnel. Stat. *Ariano*; the town not visible from the line. Three tunnels, beyond which the watershed between the Tyrrhenian Sea and the Adriatic is passed. Stat. *Starza*. Then a tunnel more than  $1\frac{1}{2}$  M. long, and a shorter one. (50 M.) Stat. *Buonalbergo*. Near stat. *Apice* the train enters the narrow valley of the *Calore* and follows its uninteresting N. bank to stat. *Ponte Valentino*. It then crosses the *Tamara*, a tributary of the *Calore*.

**64 M. Benevento.** *LOCANDA DI GAETA*, in the Piazza, dirty; *LOCANDA DI BENEVENTO* in the Largo S. Antonio, small, but cleaner. *Trattoria di Roma*, also an inn, in the new street leading to the station. *Caffè Nazionale*, opposite the palace of the cardinal legate. Station  $\frac{3}{4}$  M. to the N., one-horse carr.  $\frac{1}{2}$  fr., two-horse 1 fr.; after dusk 60 c. or 1 fr. 30 c.

*Benevento*, a town with 18,991 inhab., situated on an eminence bounded by the two rivers *Sabato* and *Calore*, was formerly the capital of a papal province of the same name. The narrow and dirty streets are gradually undergoing improvement.

*Beneventum*, according to tradition founded by Diomedes, or by the son of Ulysses and Circe, was originally termed *Maleventum*, an inauspicious name which was changed when it became a Roman colony, B. C. 208, after which it became one of the most important places in S. Italy. It was situated on the Via Appia. In the 6th cent. after Christ Beneventum became the seat of a powerful Lombard duchy. In the 11th cent. the Emp. Henry III. ceded it to Pope Leo IX., from which period down to its incorporation with the kingdom of Italy it belonged to Rome, with the exception of the short-lived sovereignty of Napoleon I., who granted it to Talleyrand.

\**Trajan's Triumphal Arch*, or the *Porta Aurea*, on the E. side of the town, dating from A. D. 114, is one of the most beautiful and best preserved Roman structures in S. Italy. It was dedicated to the emperor by the Roman senate and people, in recognition of his having completed a new road to Brundisium, and somewhat resembles the arch of Titus at Rome. It is constructed of Greek marble, and is 53 ft. in height, with a passage 29 ft. in height. A quadriga with a statue of Trajan once crowned the summit. The reliefs relate to the history of the emperor.

*Outside.* Over the arch are two rivers, the Danube and Euphrates (or Rhine). The frieze represents the triumph of Trajan over the Germanic tribes. Above, to the l., assembly of the gods, resolving on the adoption of Trajan by Nerva; to the r. conquest of Dacia, King Decebalus at the emperor's feet. On the l. Trajan triumphing over Dacia; on the r. the marriage of Hadrian and Sabina; l. Armenia constituted a Roman province; r. an Oriental ambassador in Trajan's presence. — *Passage:* l. Trajan sacrificing to Jupiter; r. Trajan bestowing a 'congiarium' or largess on the people after his triumph. On the ceiling Trajan crowned by Victory. — *Inner Side.* On the frieze a Dacian triumph. Reliefs: Trajan sacrificing, Procession to the Capitol, Adoption of Trajan, Entry into Rome, Trajan administering justice, Trajan in the Basilica Ulpia.

Interesting walk along the *Town Walls*, which, as well as the town itself, contain numerous relics of antiquity. The *Castle*, E. of the town, erected in the 12th cent., is occupied by the government offices and a prison.

The *Cathedral*, dating from the 14th cent., is a beautiful edifice in the Lombard-Saracen style. In front of it stands a small Egyptian obelisk of red granite, covered with hieroglyphics, which once appertained to a temple of Isis, whose worship, together with that of other oriental deities, was introduced here during the latter period of paganism. Built into the walls of the clock-tower is a relief in Greek marble, representing a wild boar, the cognizance of Benevento. The principal door of the cathedral



is of bronze, adorned with bas-reliefs of New Testament subjects. It is said to have been executed at Constantinople in 1150. The interior is in the form of a basilica, supported by sixty columns. Ambos and candelabra of 1311. Valuable treasury.

Descending to the r. of the church, we reach the *Palace of the Cardinal Legate*, now a barrack. The court contains a few antiquities. A street descends from this piazza to the r., and leads through a venerable gateway to the site of the ancient theatre, now concealed by other buildings. The visitor may now continue his route along the bank of the Sabato, planted with poplars, to the old *Ponte Lebroso*, by which the Via Appia once led to the town. It is now the site of a mill. Near it, to the W., lie the ruins of *Santi Quaranta*, an extensive structure of brick with a 'cryptoporticus' and colonnades, once probably belonging to a bath-establishment. Outside the town, at the W. entrance, is an Apis, a remnant of the ancient worship of Isis, interpreted by the local savants as the emblem of the Samnite League.

The road to the station crosses the Calore by a handsome bridge, near which according to tradition, was the temporary burial place of the young and heroic King Manfred, who on 26th Feb., 1266, in a battle against Charles I. of Anjou on the neighbouring plains, had lost his throne and his life through the treachery of the Barons of Apulia and the Counts of Caserta and Acerra. Shortly afterwards, however, the body of the ill-fated prince was exhumed by order of Bartolommeo Pignatelli, Archbishop of Cosenza, conveyed beyond the limits of the kingdom, and exposed unburied on the bank of the Rio Verde. Dante records this in his *Purgatorio* (III, 134).

From Benevento to Naples four trains daily in 2 $\frac{2}{3}$ —4 hrs.

The train follows the r. bank of the Calore. A tunnel, then stat. *Vitulano*, and another tunnel. The valley expands; to the l. on the hills lies *Torrecoiso*. Near (73 M.) stat. *Ponte di Benevento*, the high road to Benevento crosses the Calore by an iron bridge. Another tunnel; then (76 M.) stat. *S. Lorenzo Maggiore* (which lies on the hill to the r.), whence a high-road leads to Campobasso and Termoli (comp. p. 165). Next (80 $\frac{1}{2}$  M.) stat. *Solopaca*; the small town of the name (4522 inhab.) is pleasantly situated at the foot of *Monte Taburno*, about 1 M. to the left. Before stat. *Telese* is reached, the *Lago di Telese*, a malarious marsh which poisons the neighbourhood, lies on the left. Telese, a poor village on the hills to the r., is visited in summer for its mineral springs by the inhabitants of the district. Near it are a few remnants of the ancient *Telesini*, a town of the Samnites, once occupied by Hannibal, but taken and destroyed by the Romans. It was afterwards colonised by Augustus. In the 9th cent. the town suffered severely from the effects of an earthquake, and was at length entirely destroyed by the Saracens.

The line enters the broad and fertile valley of the *Volturno*, which is first crossed above, then below the junction of the *Calore*. (90½ M.) Stat. *Dugenta*; on the *Isclero*, 2 M. farther up, is situated *S. Agata de' Goti*, on the site of the ancient *Saticola*. The pass between *S. Agata* and *Mojano* is supposed by some to be the Caudine Forks, as the locality corresponds better with Livy's description than the pass near *Arpaia* (p. 10).

94½ M. Stat. *Valle*. The train now ascends, and passes under the *\*Ponti della Valle*, an imposing aqueduct in three storeys, about 210 ft. in height. It was constructed by Vanvitelli by order of Charles III. and his son, for the purpose of supplying the gardens of *Caserta* with water from *Monte Taburno*, and is 25 M. in length. The towers connected with it are seen on the hill to the right.

The train now descends to stat. *Maddaloni*, which lies below the line; to the l. a view of the Campanian plain. Then a farther descent, through two tunnels, to (102½ M.) *Caserta* (p. 9).

The line now traverses the plain. This is the most fertile part of the *Terra di Lavoro* (p. 9), with its extensive vineyards, innumerable poplars, and various crops. Stations (108½ M.) *Marcianise*, and (114 M.) *Aversa*, a town with 18,248 inhab., an orphan-house, and a lunatic asylum. It probably occupies the site of the ancient *Atella*, where the *Fabula Atellana*, or early Roman comedy, first originated. In 1029 it became the first settlement of the Normans, who were afterwards so powerful. In the palace of *Aversa* King *Andreas* of Hungary, husband of Queen *Johanna I.* of Naples, was assassinated by *Niccolò Acciajuoli*. The light and somewhat acid wine of *Aversa*, called *Asprino*, is frequently drunk at Naples. Next stations towards Naples *S. Antimo*, *Fratta-Grumo*, *Casoria*. Glimpses of *Vesuvius* to the left. Near (124 M.) Naples the train passes through a tunnel, and describes a curve round the city towards the S. W. Arrival at *Naples*, see p. 22.

### 13. From Naples to Nola and Avellino.

From *Cancello*, a station on the Naples and Rome railway, a branch-line runs to *Nola*, and skirts the Apennines to *Avellino*, but is at present only open as far as *Laura* (45 M. from Naples). From Naples to *Nola* 4 trains daily in 1½—1¾ hr.; fares 3 fr. 10, 1 fr. 35 c., 1 fr.; from Naples to *Laura* 3 trains in 2¾ hrs.; fares 6 fr. 95 c., 4 fr., 2 fr. — Ascent hence to *Avellino* by diligence or carriage in 1 hr.

From Naples to *Cancello*, 14 M., see p. 10.

22 M. Stat. *Nola* (*Trattoria* in the Piazza. poor). an ancient Campanian city, was almost the only one which successfully resisted the attacks of *Hannibal* after the battle of *Cannæ*. B. C. 216. and under the command of the brave M. *Marcellus* repulsed the invader in 215. The Emperor *Augustus* died here on 19th Aug.,

A. D. 14, in his 76th year, in the same house and apartment where his father Octavius had breathed his last. In ancient times Nola was not less important than Pompeii. It is now an insignificant place and devoid of interest. In the 5th cent., St. Paulinus, an erudite poet and Bishop of Nola (b. at Bordeaux in 354, d. 431), is said to have invented church-bells at this Campanian town, whence the word 'campana' is derived. On 26th July a festival, accompanied by processions and games, is celebrated in his honour. In the middle of the 16th cent. the free-thinker Giordano Bruno was born at Nola, and on 17th Feb., 1600, terminated his chequered career at the stake in Rome. Giovanni Merliano, the sculptor of Naples, known as Giovanni da Nola, was also born here in 1488 (d. 1558).

Nola is celebrated as an ancient cradle of the plastic art. The magnificent vases with shining black glazing and skilfully drawn red figures, which form the principal ornaments of the museums of Naples and of other places, were executed here. Numerous coins of Nola with Greek inscriptions have also been found. Scanty remains of an amphitheatre are still extant.

About  $\frac{1}{2}$  M. to the N. E. of the town is situated the Seminary, where several Latin inscriptions and the so-called *Cippus Abellinus*, a remarkable inscription in the Oscan language found near Abella, are preserved. Above the seminary ( $\frac{1}{4}$  M.) lies the Franciscan monastery of *S. Angelo*, commanding a view of the fertile and luxuriant plain; to the l. Monte Somma, behind which Vesuvius is concealed; to the r. the mountains of Madaloni. To the E. of this monastery is situated another, of the Capuchin order, above which the ruined castle of *Cicula* picturesquely crowns an eminence.

25 M. Stat. **Palma**, a small town on the slopes of the Apennines, is picturesquely situated opposite *Ottajano*. It possesses an ancient château, and is commanded by the ruins of an extensive castle on a neighbouring height.

31 M. Stat. **Sarno**, a place of some importance, is situated on the *Sarno*, which flows from this point in the direction of Scafati and Pompeii. Above it towers a ruined stronghold, where Count Francesco Coppola long maintained himself during the conspiracy of the barons against Ferdinand of Arragon (1460).

The view now becomes more limited. Stations *Codola* and *San Giorgio*; then (41 M.) **San Severino** (poor inn), on the road from Avellino to Salerno. The principal church contains the tombs of Tommaso da San Severino, high constable of the Kingdom of Naples in 1353, and of several princes of Salerno. A road leads from S. Severino to (10 M.) Salerno (railway projected). *via Baronisi*, the scene of the death of Fra Diavolo.

The line now turns N. W. towards (45 M.) stat. *Laura*, the present terminus. Carriage thence in  $1\frac{1}{2}$  hr. to —

**Avellino** (*Albergo Italia*, dirty; *Albergo delle Puglie*), with 19,761 inhab., the capital of the province of *Principato Ulteriore*. The name is derived from the ancient *Abellinum*, the ruins of which are  $2\frac{1}{4}$  M. distant, near the village of *Atripaldu*.

From Avellino a visit may be paid to *Monte Vergine*, a celebrated resort of pilgrims. The route is by ( $4\frac{1}{2}$  M.) *Mercogliano*, whence a mountain-path leads in  $1\frac{1}{2}$  hr. to the shrine of **Monte Vergine**, founded in 1119 on the ruins of a temple of Cybele. The church contains a miraculous image of the Virgin, and the tombs of Catherine of Valois, who caused the image to be brought hither, and of her son Louis of Taranto, second husband of Johanna I. Their effigies repose on a Roman sarcophagus. On the l. side of the high altar is the chapel erected by King Manfred for himself, which, when that monarch fell at Benevento, was given by Charles of Anjou to one of his French attendants. The traveller may ascend hence to the summit of the mountain (4292 ft.), commanding a magnificent prospect of the bays and the extensive mountainous district. The abbot and the older monks occupy the *Loreto*, or *l'Ospizio*, a large octagonal structure near Mercogliano, erected from a design by Vanvitelli. The archives contain important records of mediæval history. Great festivals are celebrated here at Whitsuntide, attended by numerous devotees in their gay and picturesque costumes.

Avellino lies on the old high road from Naples to Foggia. Another leads to Montesarchio (14 M.), and thence to Benevento (p. 175).

#### 14. From Ancona to Naples by Pescara, Solmona, and through the Abruzzi.

RAILWAY from Ancona to *Solmona*,  $131\frac{1}{2}$  M., in 8 hrs.; fares 20 fr. 20, 15 fr. 50, 7 fr. 75 c. (quick trains as far as Pescara only, in 4 hrs.; fares 16 fr. 10, 11 fr. 25, 8 fr. 5 c.; ordinary train from Pescara to Solmona in 3 hrs.: fares 7 fr. 40, 5 fr. 20, 2 fr. 90 c.). — DILIGENCE daily in 15 hrs. from Solmona to *Caianello*, about 38 M. — RAILWAY in 3 hrs. from *Caianello* to *Naples*, 50 M.

This is one of the more frequented routes between the E. and W. sides of the Italian peninsula, traversing the mountainous district of the interior, and has been rendered comparatively easy by the recent extension of the railway from Pescara to Solmona. It traverses scenery of the most imposing character, and affords an admirable opportunity to the traveller of forming some acquaintance with these remarkably interesting districts of Italy. It is now regarded as perfectly freed from the banditti by whom it was formerly infested. The latter half, beyond the pass of *Rocca Valloscura*, was considered the most dangerous, and the diligence is still sometimes accompanied by an escort.

From Ancona to Pescara, 91 M., see R. 11.

The train ascends on the r. bank of the *Pescara*, the valley

of which gradually contracts. (9½ M.) Stat. *Chieti*; the town lies several miles distant, on the heights to the S.

**Chieti** (*Sole*; *Corona di Ferro*; *Caf  d'Italia*, in the Corso), the ancient *Teate Marrucinorum*, capital of the province of Abruzzo Citra, with 19,798 inhab., is a clean and busy town. From the Piazza Vittorio Emanuele a promenade leads round the town, affording magnificent views of the Majella, the course of the Pescara, and the mountainous district as far as the sea. The order of the Theatines, established in 1555 by Paul IV., who had been Archbishop of Chieti, derives its name from this town.

Stations *Manoppello*, *Alanno*, *San Valentino*, and (24½ M.) *Torre de' Passeri*, whence connoisseurs of ancient Christian architecture should visit the abbey of *S. Clemente di Casauria* (ascent of 25 min.). It consists of a basilica of the 12th cent., with ancient sculptures, and an adjacent monastery, unfortunately much dilapidated. In ancient times *Interpromium* stood here, relics from which are still preserved in the church.

The valley of the Pescara now contracts to a narrow ravine, enclosed by abrupt cliffs. Stat. *Bussi*; then —

33 M. **Popoli** (\**Locanda dell' America*, moderate; *Posta*, noisy; *Caf * in the Piazza), a small town with considerable traffic arising from its situation at the junction of the roads from Pescara, Aquila (R. 15), Avezzano (R. 16), and Solmona (see below). A short distance above the town the *Gizio* and *Aterno* unite and form the Pescara; the former, coming from the S., flows through the beautiful valley of Solmona. The town is commanded by the ruined castle of the *Cantelmi*, who were once masters of the place.

To Avezzano (p. 186) diligence daily in 9—10 hrs. (fare 11 fr.). To Aquila (p. 183) diligence daily, also an omnibus (bad), fare 5 fr.

The train now traverses the beautiful and fertile valley, enclosed by the Majella on the E. and the mountains of the Lago di Fucino on the W. The strong, racy wine of the district enjoys a high reputation.

36 M. Stat. *Pentima*. A short distance hence, on the road diverging to Avezzano, are situated the ruins of *Corfinium* (p. 185). Beyond stat. *Pratola*, a considerable place, the train passes the ancient cathedral of *S. Panfilo*.

42 M. **Solmona** (two poor *Locande*) (1568 ft.), the ancient *Submo* of the *P ligni*, the birthplace of Ovid, who was much attached to this his 'cool home, abounding in water', as he calls it, is picturesquely situated, being commanded on two sides by mountains, and contains several medi val buildings of architectural interest. The fa ade of the handsome \**Town Hall*, the palace of Baron Tabassi, in a side-street, and the fa ades of the churches of *S. Francesco d'Assisi* and *S. Maria della*

*Tomba*, though injured by the earthquake of 1803, deserve examination.

The ROAD from Solmona to Castel di Sangro ( $25\frac{1}{2}$  M.; two-horse carr. 12 fr.) traverses the plain as far as ( $4\frac{1}{2}$  M.) *Pettorano*, and then ascends by long windings to *Rocca Valloscura*, a village situated in a rocky ravine. Beautiful retrospects of the valley of Solmona. After a farther ascent we reach the culminating point (4200 ft.) of the road, the *Piano di Cinquemiglia*, a table-land enclosed by mountains, and of the extent indicated by the name. In winter it is frequently rendered impassable by snow for several consecutive months, and in summer the temperature is generally low. Beyond this plain the road inclines to the l., and *Rivisondoli* becomes visible. Then to the r. past *Roccarasa*, about  $2\frac{1}{4}$  M. beyond which the road descends by long windings to the valley of the *Sangro*, the ancient *Sangrus*. The village to the l. is *Rocca Cinquemiglia*. The river is then crossed to —

**Castel di Sangro** (*Hôtel du Commerce*, in the Piazza), on the r. bank of the broad and impetuous Sangro, picturesquely situated at the foot of lofty mountains. With the exception of the old church of *S. Nicola* by the bridge and the ruins of a castle, the place contains no objects of interest. — Diligence hence every evening to (35 M.) *Lanciano* (p. 164).

From Castel di Sangro to Isernia about  $23\frac{1}{2}$  M. (diligence in 5 hrs., fare 6 fr.). The road ascends the heights which separate the valley of the Sangro from that of the *Vandra*, a tributary of the Volturno. Picturesque view from the summit; to the l., below, the town of *Forlì* is visible. The road then descends by the villages of *Rionero* and *Vandria*, crosses the valley, and ascends a second chain of hills. The summit commands a survey of the extensive valley of the Volturno and Isernia.

**Isernia** (\**Locanda di Pettorossi*), the ancient *Æsernia* of the Samnites, formerly important on account of its secure position on an isolated eminence, is now a confined and dirty town, consisting of one long main street. A few Roman antiquities are seen near *S. Pietro* and elsewhere; also fragments of the ancient wall in the polygonal style. In the autumn of 1860 a successful reaction of the Bourbonists against the Garibaldians, which took place here, was characterised by many excesses, but was soon put down by the troops under Cialdini.

Archæologists may from this point visit the ruins of the ancient Samnite *Bovianum* (a theatre and temple), near *Pietrabbondante*. Carriage-road to *Pescolanciano* 9 M.; corricolo 6 fr.; thence a bridle-path in 2 hrs.

From Isernia diligence daily to *Campobasso* (p. 165) by *Boiano*, the ancient *Bovianum Undecimanorum*. One-horse carr. from Isernia to *Venafro* 6 fr.

From Isernia to the railway-station of *Caianello* (p. 7) 29 M. The road at first traverses a hilly district, passing *Mucchia* to the

r., and then enters the valley of the Volturno, which it crosses. It now traverses the broad valley on the r. bank, and (14½ M.) reaches *Venafrò*, the ancient *Venafrum*, rising on a hill and commanded by a ruined castle. The road continues to skirt the mountains; the Volturno finally turns to the S., and we soon reach the small village of *Caianello* (poor inn, not suitable for spending the night), a station on the railway from Rome to Naples.

From *Caianello* to *Naples*, see R. 1.

## 15. From Terni to Naples by Aquila, and through the Abruzzi.

**HIGH ROAD.** This route, replete with picturesque scenery, traverses the mountainous district in the interior of Italy. From *Popoli* it coincides with R. 14, and like the latter terminates at *Caianello* on the Rome and Naples line. Distance about 168 M., traversed daily by *Corriere*, a more rapid and comfortable, and in every respect preferable conveyance to the private diligences. On the completion of the network of railways now in course of construction, this remarkably interesting route will probably be visited by numerous travellers. From *Terni*, a station on the Rome and Ancona line, the railway route will proceed by *Rieti* and *Aquila* to *Popoli*, corresponding with the present route, where it will unite with the line destined to connect *Pescara*, *Popoli*, the *Lago di Fucino*, and *Ceprano*.

The road ascends from *Terni* to the heights whence the waterfalls of the *Velino* (visited from *Papigno*, in the ravine to the l.) descend, and, remaining on the l. bank of the river, traverses a mountainous and wooded district. Where it reaches the plain of *Rieti*, it describes a long curve at the foot of the heights, as far as the point where the mountains approach the river (a shorter footpath, available in dry weather only, intersects the plain in a straight direction). The *Velino* is now crossed by the *Ponte di Terria*, where it is joined by the *Turano* to the l., and the road proceeds on the r. bank to *Rieti*, 3 M. distant.

Another road, somewhat longer, but far more picturesque, diverges from the height, where the waterfalls are situated, to the l. and crosses to the r. bank of the river. It soon reaches the beautiful mountain-lake of *Piedilago* and skirts its spacious bays as far as the village of the same name, this being the shorter half of the route. The remaining portion traverses a tract of mountain and forest till the plain of *Rieti* is attained, where the *Fiumarone*, a tributary of the *Velino*, fed by several small lakes, is crossed. To the r. the lake of *Ripa Sottile*, to the l. that of *Capo d'Acqua*.

**Rieti** (*Campana*), on the r. bank of the *Velino* (14,224 inhab.), the ancient *Reate*, was once a settlement of the Umbri, and subsequently the capital of the Samnites, but no traces of the ancient city remain save a few inscriptions preserved in the town-hall. The cathedral, dating from 1456, contains a S. Barbara by *Bernini*, and the monument of *Isabella Alfani* by *Thorvaldsen*; fine view in front of the edifice. A walk to the neighbouring heights is recommended for the sake of the view obtained thence of the extensive plain and the surrounding moun-

tain. This plain, 1396 ft. above the sea-level, was probably a lake at a very remote period, which gradually became converted into a marsh. It was drained by M. Curius Dentatus, who caused the fall of the Velinus to be increased, and is now extremely productive, although unfortunately exposed to inundations. In costume and appearance, the peasants here resemble those of the Neapolitan provinces.

From Rieti a diligence to Rome daily, see Part II. of this Handbook (*Central Italy*).

Excursions may be made from Rieti to the picturesque mountain scenery of the *Central Apennines*, not, however, unattended by difficulties on account of the indifferent character of the inns and roads. Thus to *Leonessa*, 19 M. distant, erected in a lofty mountain ravine about the year 1252; thence to (9½ M.) *Cascia*, said to be the ancient seat of the *Casci*, or aborigines of the district; 7 M. farther to *Norcia*, the ancient *Nursia*, nearly destroyed by an earthquake in 1857, with walls of great antiquity, birthplace of *Vespasia Pollia*, mother of the emperor *Vespasian*, whose family monuments were situated at *Vespasia*, 7 M. distant. St. Benedict and his sister *Scholastica* were also natives of *Nursia*.

From *Norcia* mountain-roads lead to *Spoletto* and *Ascoli* (p. 163). The return route may also be accomplished by *Accumoli* and *Civita Reale* through the valley of the *Velino* to *Antrodoto*, or by *Accumoli*, *Amatrice*, and *Monte-reale* to *Aquila* (see below).

From Rieti the road winds upwards through a picturesque district in the valley of the *Velino* to *Antrodoto*, 20 M. distant. Near *Casotta di Napoli* is an eminence, called *Lesta*, with traces of very ancient fortifications, said to have once been the capital of the fabled aborigines. *Civita Ducale*, 5¾ M. from Rieti, founded in 1308 by Robert, Duke of Calabria, was formerly the frontier-town of the Neapolitan dominions. The frontier lay between this and Rieti. The tract between this point and *Antrodoto* is remarkably picturesque; the mountains are clothed with forest, their lower slopes with vineyards and olives. In the valley, 4½ M. from *Civita Ducale*, are situated the sulphureous springs of *Bagni di Paterno*, the ancient *Aqua Cutilia*, regularly frequented by *Vespasian*, and the place of his death. A. D. 79. The *Pozzo di Latignano*, the ancient *Lacus Cutiliae*, was regarded by *Varro* as the central point ('umbilicus') of Italy. The ancient *Via Salaria* here ascended the valley of the *Velino* by *Ascoli* to *Atri*, the Roman *Hadria*.

*Antrodoto*, Lat. *Interocrea*, most picturesquely situated on the *Velino*, is commanded on the N. E. by the lofty *Monte Calvo*: on the height, the ruined castle of the *Vitelli*. The road to *Aquila*, 20 M. distant, leads through a narrow pass, enclosed by mountain and forest, frequently defended with success in warlike periods. The scenery is remarkably beautiful the whole way.

**Aquila** (2398 ft.) (*\*Locanda del Sole*, in the *Piazza del Palazzo*), founded by the Emp. Frederick II. as a check on papal encroachments, now the capital of the province of *Abruzzo Ultra II.*, with 15,732 inhab., spacious streets, and handsome palaces.



is the most attractive and interesting town in these provinces. It enjoys a pure and healthy atmosphere owing to its lofty situation, and is commanded by the Gran Sasso d'Italia (p. 163). which rises abruptly to a height of 6000 ft.

From the Piazza del Palazzo, on the l. side of which is the post-office, the Strada del Princ. Umberto to the r. leads to the Corso, by which in a straight direction the church of *S. Bernardino di Siena* is reached. The \*façade was executed with great artistic taste in 1525—42 by *Cola dell' Amatrice*. In the interior, to the r., the \*monument of the saint, decorated with arabesques and sculpture, executed by *Silvestro Salviati* in 1505. The 1st Chapel on the r. contains a Coronation of the Virgin and a Resurrection by *della Robbia*.

From *S. Bernardino* we descend a flight of steps and, passing through the Porta di Collemaggio to the l., arrive at the opposite (5 min.) monastery of *S. Maria di Collemaggio*. The Gothic \*façade, inlaid with coloured marble, consists of three portals and three corresponding rose-windows. The niches of the principal portal contain several statuettes of saints. Contiguous to the church is an ancient and remarkably small clock-tower. The interior gorgeously modern. To the l. the *Chapel of Celestine* (closed). Celestine V. was elected pope in 1294. His life and acts have been represented in a series of pictures by the Celestinian monk *Ruter*, a pupil of Rubens.

The handsome \**Town Hall* in the Corso Vittorio Emanuele contains, in the passage and on the walls of the stair-case, a valuable collection of Roman inscriptions; also a number of portraits of celebrated natives of the place who acted a prominent part in the history of Italy in the 16th and 17th centuries. Several pictures here of the old Aquilan school, most of them restored, will interest the connoisseur.

The \**Palazzo Torres* (below the Piazza Grande) contains a picture-gallery with an admirable \*portrait of Cardinal Torres by *Domenichino*; Stoning of St. Stephen by the same master, on copper; Eucharist, by *Titian*, on marble. The *Palazzo Dragonetti* also contains pictures, the best by *Pompeo d' Aquila* of the 16th cent.

Ascending the Corso, we reach, by a gate to the r., the *Citadel*, constructed by a Spaniard in 1543 under Charles V., a massive square with low round towers, surrounded by a moat. From this point the best view is obtained of the Gran Sasso and its ramifications, of the town itself, and the mountainous environs.

Between Aquila and the hill of *S. Lorenzo*, on 2nd June, 1414, *Braccio Fortebraccio da Montone*, the dreaded rival of *Sforza*, was defeated and wounded by the united armies of Queen *Johanna II.* of Naples. Pope *Martin V.* and the Duke of Milan,

commanded by Jacopo Caldora. In consequence of the wound then received he died on 5th June of the same year.

About 3 M. to the E. is situated the village of *S. Vittorino* on the Aterno, on the site of the ancient and celebrated Sabine town of *Aniternum*, where the historian *Sallust* was born. On an eminence once occupied by the ancient *Arx*, or citadel, stands an ancient tower with inscriptions and sculptures built into the walls. At the base of the hill are remains of buildings, a theatre, and amphitheatre, dating from the imperial epoch. where antiquities are frequently found.

A new road leads from Aquila through the valley of the Aterno, the wild passes of *Monte San Franco*, the ravine of *Totta*, by *Senariccia*, then on the l. bank of the Vomano to (48½ M.) *Teramo* on the Tordino (p. 163).

The road from Aquila to Popoli (29 M., two-horse carr. 15—20 fr.) descends the valley of the Aterno, passing *Fossa* on the r., traversing a highly cultivated district, to *Civita Retenga*, the halting-place of the vetturini, commanded by an ancient château. About 6 M. to the E. lies *Capestrano*, birth-place of the celebrated Franciscan monk *Johannes Capistranus*, the undaunted opponent of Hussites and Turks, who died in 1456, and in 1690 was canonised by Alexander VIII.

From Popoli to *Naples*, see R. 14.

## 16. From Ancona to Naples by Avezzano.

### Lago di Fucino and Valley of the Liris.

This route coincides with the direction of the proposed Abruzzi railway, and passes through the most interesting parts of the mountain-district in the interior, which itself forms an interesting object for an excursion from Naples. No through-communication.

RAILWAY from Ancona to Popoli in 6¼—7½ hrs., see R. 14. From Popoli to Avezzano a bad road, partly covered with snow in winter; but a new road is in course of construction. DILIGENCE daily at 5 a. m. to Raiano in 2 hrs., whence passengers proceed on horseback to Avezzano. a ride of 8 hrs.; two-horse carriage from Popoli to Avezzano 25—30 fr. — DILIGENCE daily from Avezzano to *Roccasecca*, a station on the Rome and Naples railway, in 8 hrs.; fare 9 fr. 45 c. — RAILWAY from Roccasecca to Naples by ordinary trains in 5, by express in 4 hrs.; fares 12 fr. 90 S fr. 60, 5 fr. 50 c., or 13 fr. 35, 9 fr. 5 c.

From Ancona to *Popoli*, see R. 14.

For the first two miles the road beyond Popoli is the same as that to Solmona; it then diverges to the W., crosses the *Gizio*, and ascends a hill, soon reaching *Pentima*, 3½ M. from Popoli. On the road, a short distance beyond Pentima, is situated the \**Cathedral of S. Pelino*, dating from the 13th cent. (keys kept by the canon who resides in the village). The architecture is very interesting. but the interior has unfortunately been modernised. Ancient pulpit. The chapel of St. Alexander on the r. dates from the 16th cent. On the lofty surrounding plain lie the ruins of the extensive town of *Corfinium*, once the capital of the Paeligni, and subsequently the federal capital of the Italians in B. C. 90. during their struggle for indepen-

dence against the Romans, and called by them *Italica*. It was soon, however, compelled to succumb to the Romans. The arches of an aqueduct are the most conspicuous of the ruins.

The next village is *Raiano*, beyond which the road ascends rapidly, affording magnificent retrospects of the valley of *Solmona* and the *Maiella* (additional horses are required for the ascent). An undulating hill-district is now traversed, and the village of *Goriano Sicoli* passed. The country becomes very dreary. This was the ancient territory of the *Vestini*, whose cheese was dear to the Roman epicure. A succession of mountains are passed, and the *Gran Sasso* continues visible towards the N. At length, after a drive of about 2 hrs., the last height is attained, from which a view of the *Lago Fucino*, surrounded by an amphitheatre of mountains, is obtained. The road now descends. To the r. *Cerchio* is visible, and to the l. *Collarmele*. The vetturini generally halt at a poor osteria which is reached after 6 hrs. drive.

A plain, which was once covered by the lake, is next traversed, and several towns and villages on the hills on each side are passed. The most important of these is the small and beautifully situated town of **Celano** (5908 inhab.), after which the lake is sometimes named. The château, dating from 1450, was once occupied by the unfortunate Countess Covella, who was taken prisoner by her son *Rugierotto*. She was soon restored to liberty, but in 1463 her domains were bestowed by *Ferdinand* of *Arragon* upon his son-in-law *Antonio Piccolomini*. Duke of *Amalfi*, and nephew of *Pius II.* Celano was the birth-place of *Thomas of Celano* (d. 1253), the supposed author of the celebrated requiem '*Dies iræ, dies illa*'. From Celano a bridle-path leads to *Aquila* (p. 183), about 28 M. distant; carriage-road in course of construction.

**Avezzano** (two poor inns), with 5116 inhab., contains little to interest the traveller except a château built by the *Colonnas*, now belonging to the *Barberini*, and a collection of inscriptions in the court-house; but it is a convenient starting point for excursions for the purpose of inspecting the various works which have been constructed for the drainage of the lake.

The **Lago di Fucino**, the *Lacus Fucinus* of the ancients, a basin in the central region of the *Apennines*, lies 2181 ft. above the sea-level, and has frequently been frozen over (the last time in 1864). There being no natural outlet, the level of the lake has long been subject to very great variation. Its circumference was formerly about 36 M. and its depth 60 ft., but are now reduced to about one-third of these numbers respectively. Fish are very abundant in the lake, and form a considerable article of commerce. The variations in the level of the lake have frequently proved disastrous to the surrounding villages. The ancient *Marsi* suffered from them, as well as their descendants. *Cæsar* was the first to propose a permanent remedy for the evil, but the work was not begun till the reign of the *Emp. Claudius*. The bottom of the lake lies about 80 ft. above the level of the *Liris* at *Capistrello*, and the plan was to construct a tunnel, or *emissarius*, through the

intervening Monte Salviano. No fewer than 30,000 men were employed in the execution of the work during eleven years. So vast an undertaking has been unknown either in ancient or modern times, until the construction of the Mont Cenis tunnel. The length of the passage was upwards of  $3\frac{1}{2}$  M., and for about  $13\frac{1}{4}$  M. of that distance it was hewn in the solid rock. The width of the tunnel varied from 4 to 16 sq. yds., and in other respects also the work was entirely destitute of uniformity. The greatest depth of the tunnel below the surface of the earth was 298 ft., and 33 shafts were constructed for the admission of air and the removal of rubbish. With a view to inaugurate the completion of the work, A. D. 52, Claudius arranged a sanguinary gladiatorial naval contest, which was attended by a vast concourse of spectators, but it was found necessary to deepen the tunnel, and it was again opened with renewed festivities, as Tacitus records (Ann. 12, 57). Ancient writers stigmatise the work as an entire failure, but their strictures are not altogether well founded, for it was obviously never intended to drain the whole lake, but merely to reduce it to one-third of its original size. Serious errors had, however, been committed in the construction of the tunnel, and especially in that of the channel which conducted the water to the emissarius. Claudius died in 54, and nothing farther was done in the matter. Trajan and Hadrian partially remedied the defects, but the channel and the emissarius itself afterwards became choked up. Frederick II. attempted to re-open the tunnel, but the task was far beyond the reach of mediæval skill. After the year 1783 the lake rose steadily, and by 1810 it had risen upwards of 30 ft. Efforts were now made under the superintendence of Rivera to restore the Roman emissarius, but under the Bourbon regime there seemed little prospect that the task would ever be completed. In 1852 the government was accordingly induced to make a grant of the lake to a company on condition that they would undertake to drain it, and the sole privilege was soon afterwards purchased from them by Prince Torlonia of Rome. M. de Montricher, a Swiss, the constructor of the aqueduct of Marseilles (d. at Naples in 1858), and his pupil Bermont (d. 1870), and subsequently M. Brisse have conducted the works. The difficulties encountered were prodigious, and the natives were frequently heard to indulge in the jest, '*o Torlonia secca il Fucino, o il Fucino secca Torlonia*'. In 1862, however, the emissarius was at length re-opened. It is an extension of the Roman work, but longer and wider, and constructed with the utmost care. It is nearly 4 M. long, and about 21 sq. yds. in width. The beginning of it is marked by a huge lock, erected in a massive style. This is the outlet of the channel which is intended to keep the lowest portions of the basin drained. A broad road, about 35 M. in length, runs round the reclaimed land, the area of which is about 36,000 acres in extent. Prince Torlonia has established a number of model farms and assigned them to families from his different estates, with a view to cultivate this territory where within the last few years the corn crops have yielded a profit of 30–36 per cent. The cost of the whole undertaking, which will probably be finished during the summer of 1875, is estimated at 30 million fr.

An excursion to *Luco*, about 6 M. distant from Avezzano, will afford the traveller a good opportunity of inspecting the drainage operations which have been undertaken here. The different water-marks of the various levels of the lake are distinctly observed. The opening of the Roman emissarius is seen from the road, and that of the modern tunnel among the fields beyond it. There are also two natural openings on the slope of the hills which formerly served for the partial discharge of the superfluous water. — *Luco*, now an uninteresting place, was the *Lucus Angitia* of the ancients, and derived its appellation from a temple of the goddess of that name. The site of the

temple is now occupied by the venerable Benedictine Church of *S. Maria di Luco*, situated on the N. side of the village, and dating from the 6th or 7th cent. Extensive remains of walls in the polygonal style mark the boundary of the *Temenos*, or sacred precincts of the temple. Fine view hence, as well as from all the high ground in the environs of the lake. On the E. bank of the lake lies the village of *San Benedetto*, on the site of *Marrubium*, the ancient capital of the Marsi, extensive remains of which are still to be seen, partly on land, and partly in the lake. On the occasion of a great drought in 1752, statues of Roman emperors, now preserved at Naples, were found here. To the N. of the lake, rising abruptly from the plain, is situated the double-peaked *Monte Velino* (8202 ft.), visible from Rome. At its base,  $3\frac{1}{2}$  M. from Avezzano, lies the village of *Albe*, the ancient *Alba Fucentia*. It lay on the confines of the territories of the Vestini, Marsi, and *Æqui*, and having received a Roman colony of 6000 souls, B. C. 303, it became the most powerful Roman stronghold in the interior of Italy. It occupied three contiguous groups of hills. On the W. side a triple wall in the polygonal style is still extant, while in the plain rises a vast tumulus. Remains of the *Via Valeria*, which led from Tivoli to Corfinium by Alba, of an amphitheatre, etc. are also traceable. The most important monument of antiquity, however, is the \*Temple, which has been converted into a church of *S. Pietro*. Fine views.

*Tagliacozzo* is  $10\frac{1}{2}$  M. distant from Avezzano. The road to it traverses a level tract, passing *Scurcola* and the *Campi Palentini*, where on 26th Aug., 1268, the young Conradin of Hohenstaufen, the last scion of that illustrious imperial house, was defeated by Charles I. of Anjou, acting under the advice of the aged Chevalier Alard de St. Valery. Charles afterwards caused the beautiful, but now ruined church of *S. Maria della Vittoria* to be erected on the spot by Niccolò Pisano, a Madonna from which is still preserved at Scurcola. The anniversary of the battle is still commemorated, and its issue is either a subject of rejoicing or of regret in accordance with the political views of the chief orator of the day.

*Tagliacozzo* lies on the margin of a deep ravine from which the *Imete* emerges. The sources of the Liris near Cappadocia may be visited hence on foot in  $1\frac{1}{2}$  hr. — A mountain-road, impracticable for carriages, leads hence to Tivoli. This is the ancient *Via Valeria*, passing *Carsoli*, about 27 M. distant, with the ruins of the ancient *Carsoli*. The last portion of the route, from Arsoli onwards (15 M.), is suitable for driving.

Diligence from Avezzano to Roccasecca, see p. 4; to Sora in 5 hrs., fare 7 fr. 10 c. The drive through the valley of the Liris is one of the most attractive in Italy.

The road traverses the Monte Salviano, and reaches (7 M.) *Capistrello*, where the emissarius of the Lago di Fucino issues from the mountain. It then follows the l. bank of the Liris. On a height on the r. bank lies ( $3\frac{3}{4}$  M.) *Civitella Roveto*, the capital of the *Val di Roveto*, as the upper part of the valley of the Liris, as far as Sora, is called. Then, to the l. *Civita*

*d'Antino*, the *Antinum* of the Marsi, with several relics of antiquity. To the r. of the river lies *Morino*, whence the beautiful waterfall of *Lo Schioppo*,  $4\frac{3}{4}$  M. distant, may be visited. A charming mountainous district is now traversed, and we at length reach ( $12\frac{1}{2}$  M. from Roveto) the town of —

**Sora** (*Liri*, *Hotel di Roma*, both tolerable), with 12,031 inhab., situated in the plain, on the r. bank of the Liris, which flows in the form of a semicircle round the crowded houses of the town. The Romans wrested the place from the Volsci, and founded a powerful colony here, B. C. 303. The cathedral stands on ancient substructions. On the precipitous rock above the town are remains of polygonal walls, belonging to the ancient *Arx*, and also traces of mediæval castles. The town was the native place of several celebrated men, and the residence of others (the *Decii*, *Atilius Regulus*, the orator *Q. Valerius*, *L. Mummius*, etc.). The learned Cardinal *Cæsar Baronius* was born at Sora in 1538, and died at Rome in 1607 as librarian of the Vatican. Sora forms, as it were, the key of the Abruzzi. From Sora to *Isola*  $5\frac{3}{4}$  M., one-horse carr. 3—4 fr.; from *Isola* to *Arpino*  $9\frac{1}{4}$  M., carr. 5—6 fr.

The road traverses the well cultivated valley, following the l. bank of the river. The abundance of water here imparts a freshness and charm to the scenery which are rarely met with in warm climates. To the l. the *Fibreno* falls into the Liris.

In the former stream, near its mouth, lies the *Isola S. Paolo*, on which is situated the monastery of the Benedictine *S. Domenico Abbate*, a native of Foligno. *Hildebrand*, afterwards Pope Gregory VII., was once a monk here. The island is also supposed to be the *Insula Arpinas*, the birthplace of *Cicero*, the scene of his dialogue 'de legibus'. The dilapidated abbey-church is said to have been constructed on the ruins of the illustrious orator's villa. The latter was erected by his grandfather, and embellished by his father, who devoted his leisure to the study of science here, and it was therefore a favourite retreat of *Cicero* himself, and is described by him in his treatise *De Leg.* 2, 3. In the reign of *Domitian* the villa belonged to the poet *Silius Italicus*. The Liris was crossed by an ancient bridge above the island, the '*Ponte di Cicerone*', one of the three arches of which is still standing.

In the neighbourhood are a number of manufactories, chiefly of paper (*cartiera*), surrounded by well kept gardens. The most important of these is the *Cartiera del Fibreno*, founded by *M. Lefevre*, a Frenchman, now Count of Balzorano. The gardens connected with it contain the picturesque waterfalls (*Le Cascatelle*) of the Liris and the *Fibreno*. The cool water of the latter is praised by *Cicero*. — From this point the road descends to **Isola**, a small town with 4796 inhab., which, as its name indicates, stands on an island in the Liris. The two arms of the river here form two magnificent waterfalls, 80 ft. in height. That on the E. side, a view of which is obtained from the bridge as the town is entered, is a perpendicular fall, while

the other and more picturesque cascade descends over an inclined plane about 160 yds. in length.

A road passing the paper-mills above Isola winds upwards to **Arpino** (*Locanda della Pace*, near the Piazza, small, but clean), a beautifully situated town with 11,522 inhab., the ancient Volscian mountain-town of *Arpinum*, and celebrated as the native place of Marius and Cicero. The houses in which they were born are still pointed out to the credulous. The *Town Hall* in the Piazza is embellished with busts of Marius, Cicero, and Agrippa. The name of the great orator is justly still held in veneration in the whole of this district. A bombastic inscription here runs thus: 'Arpinum a Saturno conditum, Volscorum civitatem, Romanorum municipium, Marci Tullii Ciceronis eloquentiæ Principis et Cai Marii septies Consulis patriam ingredere viator: hinc ad imperium triumphalis aquila egressa urbi totum orbem subiecit: ejus dignitatem agnoscas et sospes esto'. The cognizance of Arpino, which to this day consists of two towers over which the Roman eagle hovers, may be seen attached to the fountain on the r. of the town-hall. Weavers of wool and fullers are frequently mentioned in old inscriptions found here, and according to Dio Cassius Cicero's father belonged to the latter handicraft. Arpino was the native place of the well-known painter (Giuseppe Cesari (1560—1640), more commonly known as the Cavaliere d'Arpino, whose house is still pointed out.

The town consists of four quarters. The western quarter ('civitas') lies on an abrupt eminence, connected with the town by a narrow isthmus. This was the site of the ancient *Arx*. On the summit stands a small octagonal church, which commands a beautiful view. The town itself rises on the slope of a still higher hill. The greater part of the ancient wall, consisting of large irregular blocks of stone, broken at intervals by mediæval round towers, is still preserved, and may be traced throughout its whole extent. The ascent should be made on the N. side. On the hill lies the quarter named *Civita Vecchia*. In the wall here is the *Porta dell' Arco*, a remarkable gateway with pointed arch.

From Arpino to Roccasecca is a drive of 2½ hrs.; two-horse carr. 6 fr., 'un posto' 2½ fr.

From Isola to Roccasecca 13 M. The road continues to follow the l. bank of the river. To the r. is the loftily situated town of *Monte San Giovanni*, beyond the old frontier of the States of the Church. To the l. lies *Fontana*, then *Arce* and *Rocca d'Arce*, the ancient *Arx Volscorum*, in a strikingly picturesque situation.

From Roccasecca to Naples, see p. 4.

## 17. From Naples to the Coast of the Adriatic

by Eboli, Potenza, Melfi, and Venosa.

Distance 220 M. — RAILWAY from Naples to Eboli in 3 hrs.; fares 7 fr. 5 fr. 25 c., 2 fr. 65 c. — The line is to be continued beyond Eboli, and will probably proceed by Auletta and Potenza to Torremare, a station on the Calabrian line (R. 19). A line by Melfi to Candela, the terminus of the Apulian branch-railway (p. 174) is also projected. — Diligence daily from Salerno (office adjoining the prefettura; office at Naples opposite the post-office) to Potenza by Eboli in 18 hrs., fare 16 fr. After having secured a seat, the traveller may proceed to Eboli by railway, where he may inspect the town before the arrival of the diligence. Beyond Potenza local diligences, see below.

The provinces to the S. of Naples are rarely visited by travellers. Not only is travelling rendered difficult by the defectiveness of the means of communication and the indifferent character of the inns, but these districts

are not sufficiently attractive to merit a visit from those in search of the picturesque. The following route traverses the Province of Basilicata, the ancient Lucania.

Railway journey from Naples to Salerno, 33 M., see p. 149. The train commands a charming view of the Bay of Salerno to the right. Stations (39 M.) *Pontecagnano*, (44 M.) *Bellizzi*, and (46 M.) *Battipaglia* (p. 153), whence two high roads diverge, one to Calabria (R. 20), the other descending to Pæstum (p. 154) on the coast.

49½ M. **Eboli** (the best *Locanda* is on the high road, about 150 yds. from the town; *Albergo del Sorrentino* in the town), a small town on the slope of the mountain, with an ancient château, property of the Principe of Angri, commands a beautiful prospect of the sea, the oak-forest of Persano, the towns at the base of M. Alburno, the temples of Pæstum, and the valley of the Sele (Silarus). — From Eboli to Pæstum, see p. 153.

The high road from Eboli to Potenza (56 M.) coincides with the Calabrian route as far as (23 M.) *Auletta*. It crosses the broad and impetuous Sele, 4½ M. from Eboli, ascends through a somewhat bleak district (magnificent retrospects of the plain of Pæstum and Salerno), turns to the r. near *Postiglione*, and leads to *La Duchessa* and *Lo Scorzo*, the ordinary halting-place of the vetturini, with a tolerable inn, 14 M. from Eboli. The mountain *Alburnus*, visible the whole way, according to Virgil 'green with holm-oaks', interposes itself between the sea and the plain which extends from Lo Scorzo to *Auletta*. This poor village lies to the left on a hill clothed with olives and forest, on the *Negro*, the ancient *Tanager*, which the road crosses. (Every evening, on the arrival of the corriere, a diligence runs to Potenza in 9 hrs., fare 9 fr.).

The effects of the appalling earthquake of 1857 (p. 192) begin to be observed here in the dilapidated church and fallen houses. This catastrophe annihilated a number of towns and villages in the Basilicata, and occasioned a loss of upwards of 32,000 lives. In the district of Sala and the valley of the Diano alone 13,230 persons perished, and 27,150 more died from exposure, starvation, and cold. As late as March 1858, 120,000 individuals were still without shelter.

The road to Potenza diverges to the l. near *Auletta*, crosses the *Landro*, a tributary of the Sele, and traverses a very charming district as far as *Vietri di Potenza* (supposed to be the *Campi Veteres*, where in B. C. 212 the proconsul Tiberius Sempronius Gracchus fell a victim to his premature confidence in the Lucanian Flavus); it then crosses the river *Marno*. To the l. is the beautifully situated *Picerno*, almost entirely destroyed by the earthquake. The road now ascends gradually to the crest of *Monte Foi*, and descends thence to —

**Potenza** (*Risorgimento*; *Croce di Sarcia*, cleaner than the other; *\*Trattoria Lombarda*), with 15,800 inhab., the capital of the province of the same name, formerly the *Basilicata*, which



nearly corresponds with the ancient Lucania. The town lies on an eminence above the *Basento*, which rises on the mountain *Ariosa* not far from this, and falls into the Gulf of Taranto near the ruins of *Metapontum*. The ancient *Potentia*, destroyed by Frederick II., and again by Charles of Anjou on account of its attachment to Prince Conradin, lay lower down in the plain, at the spot now called *La Murata*, where coins and inscriptions have frequently been found.

The EARTHQUAKE of 1857 was attended here with the most disastrous consequences. The greater part of the town, including the Lyceum, fell, and numerous lives were lost. In consequence of wounds alone 4000 persons underwent amputations. The result in thirty or forty neighbouring villages was not less disastrous; for this stupendous convulsion had taken place in a circular course in three distinct shocks, of which the second was the most violent. A line drawn from Monte Vulture to the volcano of Stromboli intersects the places which suffered most; thus Auletta, Atena, Polla, Sala, Padula, Saponara, Sapri, and many other villages were entirely destroyed. In the direction of Mt. Vesuvius, towards Naples and Salerno to the W., the concussions were much more violent than in the opposite direction. The loss of life was not less serious than that occasioned by the earthquake of 1783 in Calabria. The shocks recurred in March and April 1858.

FROM POTENZA TO ACERENZA, an interesting excursion: diligence to *Pietra Galla* (in 3 hrs., fare 2 fr.), and a walk of 1 hr. thence. **ACERENZA** (*'Locanda* in the old castle), the *Acherontia* of Horace (comp. p. 193), famed for its wine, occupies a lofty and beautiful situation. The crypt of the cathedral contains four ancient columns of coloured marble and pedestals with mediæval reliefs.

FROM POTENZA TO TRANI (p. 169), on the Adriatic coast-railway, a diligence runs in 14 hrs., fare 17 fr.

From Potenza a hilly road (diligence in 9—10 hrs., fare 6 fr.) leads by *Arigliano* and *Atella* to (37 M.) **Melfi** (*Albergo Basil; Trattoria del Sole*, with a few bedrooms), with 9863 inhab., picturesquely situated on the slope of Monte Vulture. It possesses an old castle of the Norman sovereigns, who often resided here, now restored by Prince Doria as a château. The upper portion of the town was totally destroyed by the earthquake; a great part of the remainder has been re-erected. Here in 1059 Pope Nicholas II. invested Robert Guiscard with the duchies of Apulia and Calabria. The magnificent *Cathedral* of 1155, almost entirely destroyed by an earthquake in 1851, has since been modernised. The town-hall contains a fine Roman sarcophagus.

From this point the conspicuous *Monte Vulture*, an extinct volcano, may be visited. Horace mentions it as the 'Apulian Vultur'; at that period it formed the boundary between Lucania and Apulia. Calabria extended hence in a S. E. direction to the Japygian or Salentinian promontory, the modern Capo di Leuca; and S. W. to the land of the Bruttii, as far as the Sicilian straits. Since the middle ages, however, the latter district has been named Calabria, while the ancient Calabria is now the Terra d'Otranto.

The former crater of M. Vulture is densely overgrown with oaks and beeches, among which two small and deep lakes are situated. By one of these are the Capuchin monastery of *S. Michele*, most picturesquely situated, and the ruined church of *S. Ilario*. On the farther side of the principal crater rises the summit of the mountain, *Il Pizzuto di Melfi* (4359 ft.). Melfi lies on a bed of lava on the N. E. slope. The circumference of the mountain is about 35 M.

From Melfi a diligence runs to *Candela* (p. 174), situated 21 M. to the N.; railway thence to Foggia in  $1\frac{1}{4}$  hr.

A road leads from Melfi E. to (15 M.; or by a bridle-path, a pleasant route, 7 M. only to) **Venosa** (two miserable inns), the ancient *Venusia*, colonised by the Romans after the Samnite war, now a small town with 7038 inhab., picturesquely situated on the slope of Monte Vulture, not far from the *Fiumara*, the 'pauper aquæ Daunus' of Horace (Carm. iii. 30, 11), and near the more considerable *Ofanto*, Lat. *Aufidus*. The *Castle* was erected by Pirro del Balzo in the 15th cent. The abbey and church of *S. Trinità*, consecrated by Pope Nicholas II. in 1058, contain the tombs of the founder Robert Guiscard and his first wife Aberarda, mother of Bohemund. Frescoes of the 13th and 14th cent. have recently been discovered in the church. The three principal chapels are still distinctly recognised. The nave is 76 paces in breadth. The handsome court contains numerous inscriptions, columns, and other relics of an amphitheatre, which lay in the neighbourhood. The church is undergoing restoration in questionable taste.

Near Venosa, on the road to the Fiumara, Jewish catacombs were discovered in 1853, containing inscriptions in Hebrew, Latin, and Greek. History also records that Jews were numerous here in the 4th and 5th centuries.

An ancient structure of 'opus reticulatum' here is called the *Casa di Orazio*, but without the slightest authority. *Horace*, the son of a freedman, was born at Venusia, 8th Dec., B. C. 65, and there received his elementary education, after which his father accompanied him to Rome in order to procure him better instruction. He frequently mentions the 'far resounding Aufidus' in his poems, as well as the villages in the vicinity (Carm. iii. 4, 14), such as the lofty *Acherontia*, now *Acerenza* (p. 192), 9 M. to the S.E., the woods of *Bantia*, N. of the latter, now *Abbadia de' Banti*, near Genzano, and the fertile meadows of the low-lying *Ferentum* (probably *Forenza*). Near *Palazzo*, 6 M. to the E. of Venosa, to the r. of the road to Spinazzola, rises an abundant spring, now called *Fontana Grande*, believed to be identical with the *Fons Bandusiae* so highly praised by Horace (Carm. iii. 13).

On the wooded heights between Venusia and Bantia, B. C. 208, M. Claud. Marcellus, the gallant conqueror of Syracuse, and the first to arrest the tide of Hannibal's success (at Nola, 215), fell into an ambuscade and perished.

*Lavello*, where King Conrad died in 1254, lies  $9\frac{1}{2}$  M. to the N. of Venosa, beyond the wooded slopes of the Monte Vulture. The traveller may proceed thence by ( $23\frac{1}{2}$  M.) *Canosa* (p. 168) to the (16 M.) railway-stat. *Barletta* (p. 168).

## 18. From Bari to Taranto.

72 M. RAILWAY in  $3\frac{2}{3}$ — $4\frac{1}{4}$  hrs.; fares 10 fr. 15, 7 fr. 60, 3 fr. 80 c.

**Bari**, see p. 169. — The line leads inland, towards the W., and gradually ascends. Stations *Modugno*, *Bitetto*. On a hill 3 M. to the N. lies *Palo del Colle*, which was once surrounded by four villages (*Auricarre*, *Marescia*, *Staglino*, *Bat-*

*taglia*), of which few traces are now left. Stations (14 M.). *Gerumo*, and then *Acquaviva*, about 3 M. to the W. of which is situated *Cassano*, where a stalactite grotto was discovered a few years ago (key kept by the Sindaco). The Capuchin monastery of *Cassano* commands a fine view. (34 M.) Stat. *Gioia*, a town with 17,005 inhabitants. The line now enters the *Terra d'Otranto*, and traverses the low range of hills which form the S. E. spurs of the Apennines. (42 M.) Stat. *Basilio*, a tunnel, then (48 M.) stat. *Castellaneta*. Beyond the next tunnel the line crosses three deep ravines ('gravine') by means of iron bridges. Stations (53 M.) *Palagianello*, (58 M.) *Palagiano*, and (60½ M.) *Massafra*, the last of which is picturesquely situated on the slope of a 'gravina'. The line now approaches the sea. Fine view of the bay with the islands of S. Pietro and S. Paolo. At length, opposite to us, appears —

**Taranto.** No good hotel. HÔTEL DE L'EUROPE, in the Piazza, R. 1½ fr., dirty; ALBERGO MORO AL LEONE DI VENEZIA, very dirty; ALBERGO GARIBALDI, kept by Franc. Latanzo, at the gate, with view towards the Mare Piccolo, R. 1½ fr., in better repute than the others. — \**Trattoria al Leone di Venezia* (also a Café), charmingly situated on the coast, in the Strada Vitt. Emanuele. — Cab from the station to the town, ¾ M., 60 c.

*Taranto*, a town with 27,484 inhab., is situated on a rocky island between the *Mare Piccolo* and *Mare Grande*. The roads are bounded by the *Capo S. Vito* on the S. E. The harbour is protected by two flat islands situated in front of it, the *Chorades* of antiquity, now *S. Paolo* (the smaller), occupied by a fort, and *S. Pietro*, the property of the chapter of the cathedral. The entrance to the harbour is between S. Vito and S. Paolo, on each of which a lighthouse is situated. Towards the N. W. the passage is very shallow, and navigable for small boats only. The modern town occupies the site of the ancient Acropolis, which extended a considerable distance towards the E. It is connected with the mainland by bridges on the E. and W. sides. Over the W. bridge runs an aqueduct, supposed to have been constructed by the Greek Emp. Nicephorus I. (about 803). It conducted water to Tarentum from a distance of 23 M., and is supported by arches as it approaches the town. The ebb and flow of the tide is distinctly visible under the bridges of Taranto, one of the few places on the Mediterranean where it is perceptible.

Taranto is the seat of an archbishop, a sub-prefect, and other dignitaries, and carries on a considerable traffic in oil, oats, and wheat. The population is densely crowded in confined houses and narrow streets, and the traveller whose expectations regarding the town are founded on the celebrity of its ancient name, will be sadly disappointed. The town is intersected lengthwise by three streets, which form the arteries of traffic for three dif-

ferent classes of the community, speaking three distinct dialects. The Mare Piccolo is skirted by the *Strada Garibaldi*, inhabited chiefly by fishermen, whose language is still strongly tinged with Greek and is often unintelligible to the other Tarentines. This street is connected by a number of lanes with the narrow *Main Street*, the chief business thoroughfare, which under various names intersects the town from E. to W., and where the common Neapolitan dialect is spoken. The *Strada Vittorio Emanuele*, recently constructed on the coast, where a different dialect is spoken, affords a view of the bay and the mountains of Calabria, and forms a pleasant evening promenade.

The modernised *Cathedral* of S. Cataldo contains some important monuments, among which is that of Philip of Taranto, son of Charles II. of Anjou. The chapel of the saint, adjoining the choir on the r., is sumptuously decorated. The crypt is closed. The *Castle*, at the E. end of the town, and the other fortifications, date from the time of Charles V. Towards the E., where the Tarentum of antiquity was situated, new buildings are now springing up. — Near the gate towards Lecce (see below) is the small museum of the *Canonico Palumbo* (formerly Ceci); fee  $\frac{1}{2}$  fr.

*Tarentum*, or *Taras*, as it was called in Greek, was the most powerful and wealthy city of Magna Græcia, and lay in a beautiful and fertile district to the S. of Mt. Aulon and W. of the mouth of the Galæsus. It was built by Spartan Parthenians under the guidance of Phalanthus, B. C. 707, and was under the special protection of Neptune, by whose mythical son Taras it is said to have been originally founded. Its extensive commerce and powerful fleet were a source of great prosperity, but with the increase of wealth the citizens became luxurious and effeminate. In addition to their navy and other resources, they possessed an army of 30,000 infantry and 5000 cavalry. Pythagoras of Samos once taught his philosophy here, and his system was farther developed by Archytas of Tarentum, the celebrated mathematician. With the aid of Pyrrhus of Epirus, Tarentum defended itself successfully against the attacks of the Romans, but at length succumbed, B. C. 272, after the departure of Pyrrhus from Italy. In the Second Punic War the town espoused the cause of Hannibal, but was conquered in 209 by the Romans, who plundered it, carried off its treasures of art, and sold 30,000 of the citizens as slaves. In 123 the Romans established a colony here, and the city again became noted for its wealth and luxury. The famous purple dye and wool of Tarentum were its chief resources at this period, and were extensively manufactured. In Horace's time Tarentum was a place which the poet regarded as the 'most smiling corner of the world, where the spring is long, and Jupiter vouchsafes mild winters' (Carm. II, 6). In the middle ages Tarentum was the residence of Bohemund, son of Robert Guiscard, who took part in the first Crusade.

The relics of the celebrated ancient city are but scanty. The road skirting the sea to Lecce intersects an extensive *Circus*,  $\frac{1}{4}$  M. from the gate. About  $\frac{1}{2}$  M. from the gate is the beautiful garden of the *Villa Beaumont-Bonelli* (gardener  $\frac{1}{2}$  fr.), facing the Mare Piccolo. Near it, in the vineyards sloping towards the sea, are the extensive ruins of private houses, now called *Le Fornaci*, and dating from various periods, some of them being

obviously mediæval, others constructed of the Roman 'opus reticulatum', while a few are apparently of still earlier date. To the latter class belongs a curious cellar (or stable?) with ceiling of flat vaulting and a shaft for air. At the entrance of one of the rooms is a mosaic. The ruins are in a sadly neglected state. The ancient coins of Tarentum are remarkably fine.

The Mare Piccolo is divided into two halves by the promontory *Il Pizzone*, and the *Punta della Penna*. At its E. extremity is the mouth of the river *Cervaro*, which is supposed to be the ancient *Galaesus*. At the S. end,  $\frac{3}{4}$  M. from Taranto, stands the villa of *S. Lucia*, once the property of the celebrated Archbishop Capececiattolo (d. 1816), who placed on it the inscription — 'Si Adam hic peccasset, Deus ignovisset ei', and afterwards that of General Pepe. Although in a dilapidated condition, it still merits a visit, and is thus described by an old writer.

'This is one of the most charming spots in the neighbourhood. The Mare Piccolo looks like a broad lake. Gentle slopes, covered with olive-groves, rise in every direction. A fine view of Taranto and its towers, perched on a rock, is enjoyed hence, and still higher rise two magnificent palm-trees, the finest of which stands in the courtyard of the archiepiscopal residence. Gardens with oranges, lemons, figs, almonds, and pomegranates slope down from the town to the water's edge, filling the air with their delightful fragrance'.

Fish abound in the Mare Piccolo. They enter with the tide under the W. bridge, and are netted at night in great numbers. The stakes protruding from the water mark the situation of beds of mussels, of which there are said to be no fewer than 93 different species. Fishing is the chief resource of the majority of the population.

The honey and fruit of Taranto are still celebrated, as they were in ancient times. The date-palm also bears fruit here, which, however, seldom ripens thoroughly. In the district between Taranto, Brindisi, and Otranto the venomous tarantola or tarantella spider occurs. Its bite is said to cause convulsions and even madness, for which evils music and dancing are supposed to be effectual remedies. It is, however, believed that these terrible results exist chiefly in the imagination of the natives, as no actual cases have occurred for a long time. In Sardinia, however, and some other places the bite of the tarantella is deservedly dreaded.

FROM TARANTO TO LEUCE (p. 172) diligence daily in 9 hrs., traversing a flat and unattractive district, and passing *S. Giorgio*, *Sava*, *Manduria* (an old town with 8284 inhab.), and *Campi*.

## 19. From Taranto to Reggio.

The bay of Tarentum was once studded with numerous flourishing Greek colonies, and the whole district bore the name of *Magna Græcia*. The relics of that prosperous epoch are now but scanty. The period of decline began with the Roman supremacy. The art and culture of the middle ages never penetrated to these remote regions. The fields once extolled by Sophocles for their richness and fertility are now sought for in vain, and the malaria now exercises its dismal sway throughout the whole of this dreary district. No part of Italy is so far behind the age in agriculture as Calabria. The soil belongs to the nobility, who let it to a poor and degenerate class of farmers. The custom of carrying weapons is universally prevalent here, and brigandage is as rife as ever. The members of this fraternity infest the mountains in summer, to which they are driven by the malaria, while in winter they are compelled by the snow to return to the coast. The villages, which are generally securely perched on rocky heights, are miserable and filthy beyond description. The inns swarm with vermin, and rarely provide travellers with the necessaries of life. No one should therefore attempt to explore this country unless provided with letters of introduction to some of the principal land-owners (comp. p. 205). It is, however, expected that the condition of the country will speedily improve when the railway is completed and the dormant resources of the soil are thus called into action. The scenery is strikingly beautiful, and will not fail to attract numerous travellers when it can be visited with reasonable comfort.

**RAILWAY.** Distance from Taranto to Reggio about 313 M. The line now in course of construction is expected to be completed in two or three years. The portions of it already open are between *Taranto* and *Cotrone* ( $147\frac{1}{2}$  M.), and between *Monasterace* and *Reggio* ( $82\frac{1}{2}$  M.). The intervening distance between Cotrone and Monasterace must be traversed on foot, or mule-back (in 3 days), as there is not even a carriage-road. Or the traveller will probably prefer to avail himself of one of the Ancona and Genoa steamers, which arrive at Taranto every Wednesday from Brindisi, Corfu, and Gallipoli, touch on Thursday mornings at Rossano, about noon at Cotrone, in the evening at Catanzaro, at night at Siderno, and on Friday mornings at Catania, and arrive at Reggio and Messina on Saturdays. These vessels generally keep near the coast, and the voyage is one of the most beautiful in the Mediterranean. Fare from Rossano to Cotrone 12 fr., to Catanzaro 18 fr. 20 c., incl. food.

From Taranto to Cotrone two trains daily. Most of the towns and villages are 2–5 M. distant from their stations, where a carriage or horse (vettura) can seldom be had unless previously ordered.

The scenery is at first uninteresting, and the country flat. The soil is very fertile, but miserably cultivated. Although quite capable of yielding two crops annually with proper management, it is allowed, in accordance with the old-fashioned system prevalent here, to lie fallow for two years after each crop.

$27\frac{1}{2}$  M. Stat. *Torremare*, a castle with a tavern, at which a horse may be hired for the journey to Metapontum. About  $3\frac{1}{2}$  M. to the N. E. of the station stand the ruins of an ancient Greek \*temple in the Doric style, called *La Tavola de' Paladini* by the peasantry, who believe each pillar to have been the seat of a Saracen chieftain (reached by a carriage-road, but no vehicles to be had). Fifteen columns of the peristyle (ten on the N., five on the S. side) are still standing. The limestone of which they consist is now much disintegrated. This temple marks the site of

the celebrated ancient Greek city of **Metapontum**. Pythagoras died here, B. C. 497, in his 90th year, but his philosophy long survived him in the principal towns of Magna Græcia, especially at Metapontum itself, Tarentum, and Croton. When Alexander of Epirus came to Italy in B. C. 332, Metapontum allied itself with him, and in the Second Punic War it took the part of Hannibal. Its enmity to Rome on the latter occasion, however, caused its downfall, and at the time of Pausanias, in the 2nd cent. after Christ, it was a mere heap of ruins. — On the coast are traces of a harbour now filled with sand. To the S.W. of the temple are rows of tombs which afford an idea of the great extent of the town. The neighbouring farm-houses, the so-called *Chiesa di S. Sansone*, are built of massive blocks from the town wall.

The train crosses the *Basento*. Stations ( $32\frac{1}{2}$  M.) *S. Basilio Pisticci*, and ( $37\frac{1}{2}$  M.) *Scanzano Montalbano*. The *Agri*, the *Aciris* of the ancients, is now crossed.

$40\frac{1}{2}$  M. Stat. *Policoro*, near which lay the Greek town of *Heraclea* (founded in 432), where Pyrrhus with the aid of his elephants gained his first victory over the Romans, B. C. 280. At *Luce*, in the vicinity, the celebrated bronze Tabula *Heracleensis* (Lex Julia Municipalis), now in the Museum at Naples (p. 65), was discovered in 1753.

The train traverses a wood (*Pantano di Policoro*), full of the most luxuriant vegetation (myrtles, oleanders, etc.), beyond which are situated the river *Sinno*, the ancient *Siris*, and the town of that name. The line now approaches the sea.

50 M. Stat. *Rocca Imperiale*. The country becomes hilly. Stations (54 M.) *Monte Giordano*, (59 M.) *Roseto*, (62 M.) *Amendolara*, ( $67\frac{1}{2}$  M.) *Trebisacce*, where there is a good echo, (74 M.) *Torre Cerchiara*, (77 M.) *Buffalora di Cassano*.

**Cassano** (8872 inhab.), a beautifully situated town, with warm baths, and commanded by an ancient castle on a lofty rock, lies 9 M. inland from the station. The castle affords a magnificent survey of the valleys of the *Cosile* and the *Crati*, the *Sybaris* and the *Crathis* of antiquity. The wild and barren limestone mountains rise here almost immediately from the plain; above them towers the *Monte Pollino* (7852 ft.). The *Torre di Milo* is pointed out here as the tower whence the stone was thrown that caused the death of T. Annius Milo, when he was besieging the town of *Cosa* on behalf of Pompey.

The line crosses the *Crati*.

The once wealthy and proverbially luxurious *Sybaris*, founded B. C. 720 by Achæans and Træzenians, and destroyed in 510 by the Crotonians, is said to have lain on this river. About 6 M. distant from its supposed site, near Terranova, are a few insignificant ruins marking the position of *Thurii*, which was founded by the Sybarites who escaped after the destruction of their city. In 443 the Athenians sent a colony thither, and with it the historian Herodotus. In consequence of the wise legislation of Charondas, Thurii soon attained to great prosperity. In 280 it at length fell into the hands of the Romans, and was afterwards plundered by Hannibal. In 193 it received a Roman colony, and the new name of *Copiae*, but it rapidly declined, and was at length entirely deserted.

86 M. Stat. *Corigliano*. The town, with 10,624 inhab., lies on a height,  $3\frac{1}{2}$  M. inland from the station: 'un posto' in a carriage thither 1 fr.

93 M. Stat. *Rossano*. The town (*Albergo della Romanella*) with 14,267 inhab., situated on the hill, and possessing quarries of marble and alabaster, is about 5 M. distant (drive of 1 hr., 'un posto' 1 fr.). Beyond it rise the pine-clad mountains of *Sila*, which once furnished the Athenians and Siculans with timber for ship-building, and was also celebrated for its numerous flocks (p. 199). Rossano was the birthplace of St. Nilus. The steamboats touch at the landing-place opposite the town. The wretched inn on the coast is closed in summer in consequence of the malaria.

The line runs close to the sea through a mountainous district, and crosses the *Trionto*. Stations ( $100\frac{1}{2}$  M.) *Mirto Crosta*, ( $103\frac{1}{2}$  M.) *S. Giacomo*, ( $109\frac{1}{2}$  M.) *Campana*, (113 M.) *Cariati* (*Albergo di Sibari*, miserable).

The part of the line between this and Crotone was opened in the summer of 1874, and traverses pleasant plantations of olives, vines, and figs. Stations *Crucoli*, *Cirò*, *Torre di Melissa*, and *Strongoli*. This last, a squalid village with 2000 inhab., situated on a bluff eminence 4 M. from the station, and reached by a bad road, was the ancient *Poetelia*, founded according to tradition by Philoctetes, and besieged by Hannibal after the battle of Cannæ on account of its fidelity to Rome.

$147\frac{1}{2}$  M. **Crotone** (\**Albergo della Concordia*, at the entrance to the town; carriage from the station  $\frac{1}{2}$  fr.), a thriving little seaport with 9000 inhab., situated on a promontory, was in ancient times the celebrated Achæan colony of *Croton*, founded B. C. 710, which is said to have been once so populous and powerful as to be able in 510 to send an army of 100,000 men into the field against Sybaris. After its great victory on that occasion, however, Croton declined; not long afterwards the citizens were defeated by the Locrians on the river Sagra, and in 299 the town fell into the hands of Agathocles of Syracuse. During the height of the prosperity of the city Pythagoras, who had been banished from Samos by the tyrant Polycrates, and was then in his 40th year, established himself at Croton. He attracted a band disciples and founded his brotherhood here B. C. 450, but was at length banished in consequence of the jealousy of the citizens.

Oranges and olives thrive admirably in the environs of Crotone, and are largely exported. Liquorice is also a staple product of this district. An introduction to *Signor Baracco*, one of the wealthiest land-owners in Italy, who resides in the neighbourhood, will be found of essential service to the traveller.



The steamers from Ancona touch at Cotrone. About 7 M. to the S. E. is the *Capo delle Colonne*, or *Capo Nao*, a low promontory, much exposed to the wind. (Route to it by land 2½ hrs., very rough; boat 6 fr.). As the steamer rounds this cape, the eye is arrested by a solitary column, rising conspicuously on massive substructions above the few modern buildings of the place. This is now the sole relic of the temple of Hera of the Lacinian Promontory, once the most revered divinity on the whole of the Bay of Tarentum. There are also some remains of 'opus reticulatum' from ancient Roman villas. To the S. W. of this promontory are three others, the *Capo delle Cimiti*, the *Capo Rizzuto*, and the *Capo Castella*.

The road to Catanzaro (11½ M.) presents few objects of interest. It traverses these promontories and first reaches *Cutro*. It then crosses the *Tacina*, *Crocchio*, *Simmari*, and *Alli*, and leads to the landing-place of Catanzaro at the mouth of the *Corace*, about 9 M. distant from the town itself.

**Catanzaro** (*Hôtel de Rome*), with 22,451 inhab., the capital of Calabria Ultra II., in a beautiful, sheltered situation, and the residence of many wealthy families, possesses a château of Robert Guiscard, a cathedral, velvet and silk factories, and valuable olive-groves. The town suffered severely from the earthquake of 1783.

High road from Catanzaro to Reggio, see p. 204.

Turning hence towards the coast, we next reach (12½ M.) **Squillace**, the ancient *Scylaceum*, situated on an almost inaccessible rock near the coast, nearly opposite the lofty *Monte Moscia*, which here projects into the sea. The village of *Stalitti*, situated on the latter, commands a view of singular beauty. A long tunnel is now being constructed through this promontory. Cassiodorus, the private secretary of Theodoric the Great, was born at Scylaceum, and after the death of his master retired to his native place, where he founded a monastery, and within the seclusion of its walls wrote a number of learned works. He died here in 560, having attained the age of nearly a hundred years. A short distance to the N. of Squillace the Emp. Otho II. was defeated in July, 982, by the Arabs, who had crossed over from Sicily, and had recently been routed by him at Colonne, to the S. of Cotrone. The emperor himself escaped almost by a miracle, and succeeded in reaching Rossano, where he found his consort Theophano. Otho, however, never recovered from the effects of this reverse; he died at Rome in December, 983, and was interred in the old church of St. Peter. The route along the coast beyond this point, passing *Montauro*, *Soverato*, *Badolato*, and *Stilo*, is often precipitous, and for the most part monotonous.

At **Monasterace**, 28 M. from Squillace, the railway begins. One train daily. Stations ( $4\frac{1}{2}$  M.) *Riace*, ( $9\frac{1}{2}$  M.) *Caulonia*. The river *Alaro* is supposed to be the *Sagras* of antiquity, where an army of 130,000 Crotonians is said to have been utterly routed by 10,000 Locrians. On this river lies *Castelvetere*, on the site of the ancient Achæan *Caulonia*, where Pythagoras sought refuge after his expulsion from Crotona.

$12\frac{1}{2}$  M. Stat. *Roccella*, a town with 5139 inhab., lies near the coast. Two trains to Reggio daily in 5 hrs.

$17\frac{1}{2}$  M. Stat. *Gioiosa*. (20 M.) Stat. *Siderno*, a town with 6163 inhab., where the Ancona and Genoa steamers touch.

23 M. Stat. *Gerace*. The town, with 6899 inhab., situated on the slope of a lofty spur of the Apennines, rose on the ruins of *Locri Epizephyrii*, the once celebrated colony of the Locrians, founded B. C. 683, provided with a salutary code of laws by Zaleucus (664), and extolled by Pindar and Demosthenes for its wealth and love of art. The ruins of the ancient city were formerly visible near *Torre di Gerace*, but the ground has recently been converted into an orange garden.

A mountain path, called *Il Passo del Mercante*, leads from Gerace through beautiful woods, and over the lofty *Aspromonte*, to *Casalnuovo*. Thence by a post-road to Gioja, or to Seminara, about 42 M. The summit of the pass commands a most delightful view of the sea in both directions. In descending, the eye ranges over the Bay of Gioja as far as the Lipari Islands.

Stations (28 M.) *Ardore*, ( $30\frac{1}{2}$  M.) *Bovalino*, (35 M.) *Bianconuovo*, ( $44\frac{1}{2}$  M.) *Brancaleone*. The line now skirts the *Capo Spartivento*, the *Promontorium Herculis* of antiquity, the S. E. extremity of Calabria, and beyond ( $52\frac{1}{2}$  M.) Stat. *Palizzi* turns towards the W. and then to the N. W. Stations ( $55\frac{1}{2}$  M.) *Bova*, (58 M.) *Amandolea*, (51 M.) *Melito*.

69 M. Stat. *Saline*. The train commands a view, as it proceeds, of the coast and mountains of Sicily, and rounds the *Capo dell' Armi*, the *Promontorium Leucopetrae*, which was in ancient times regarded as the termination of the Apennines. Cicero landed here in B. C. 44, after the murder of Cæsar, having been compelled by adverse winds to turn back from his intended voyage to Greece, and he was then persuaded by citizens of Rhegium to repair to Velia, where he met Brutus.

Stations ( $72\frac{1}{2}$  M.) *Lazzaro*, ( $76\frac{1}{2}$  M.) *Pellaro*, ( $80\frac{1}{2}$  M.) *S. Gregorio*, ( $82\frac{1}{2}$  M.) **Reggio** (p. 206).

## 20. From Naples to Reggio.

The projected railway, viâ Eboli and Potenza, will join the preceding route at Torremare. It is completed as far as Eboli, from which the distance to Reggio is 297 M. The journey is performed by the *Corriere* in 75 hrs.; fare 63 fr. 75 c. There are, however, three seats only, which are always engaged in advance. *Diligences* ('*Giornaliera*') also run on the whole of this route; but passengers are always liable to be turned out

before reaching their destination by others desiring seats for a longer stage, unless they prefer to pay for the longer stage. This malpractice also prevails in Sicily (p. 209). In the bathing season, when the traffic between Naples and the province is very brisk, travellers cannot expect to be taken up at intermediate stations, but they may sometimes obtain a seat in a hired carriage at a moderate charge. *Vetturini* from Salerno to Reggio require 10–12 days; hotel-expenses had better be included in the contract.

From Naples by railway to *Eboli*, 50 M., and thence to *Auletta*, 22 M., see R. 17.

Beyond Auletta lies the village of **Pertosa**, a halting-place of the *vetturini*, partially destroyed in 1857. Below the village is a large cavern, dedicated to St. Michael, whence after a subterranean course of  $1\frac{1}{2}$  M. the *Negro* precipitates itself into a gorge. Beyond Pertosa the road crosses a deep ravine, through which an arm of the *Negro* flows, by *Il Ponte di Campestrino*, a viaduct of seven arches, and then ascends the mountain in zig-zags. A little way beyond the culminating point a charming view is disclosed of the valley of the *Diano*, to the S., into which the road now descends. On entering it the beautifully situated **Polla**, the ancient *Forum Popilii*, almost entirely destroyed in 1857, is left to the right. The valley, 15 M. in length, 3 M. in width, is traversed by the *Negro*, or rather the *Calore*, as it is here named, and is remarkable for its fertility. Numerous villages are situated on the heights on the r. and l. The road ascends more rapidly. On the l. lies *Atena*, the ancient *Atina* in Lucania, with remains of an amphitheatre, walls, and towers, but almost entirely destroyed by the earthquake of 1857. Then to the l. **Sala** (*Albergo* in the Piazza, tolerable), the seat of a sub-prefect, picturesquely situated on a height. Nearly opposite to it, on the other bank of the river, which is crossed by the *Ponte di Silla*, an ancient Roman bridge, rises the small town of **Diano** on an isolated eminence, the ancient *Tegianum*, whence the valley derives its name. To the l., 44 M. from *Eboli*, lies *Padula*, below which are the shattered ruins of the *Certosa di S. Lorenzo*.

From Sala and Padula beautiful routes cross the *Monte S. Elia* to the picturesque *Valley of Marsico*, but in 1874 they were unfortunately not unattended with danger, and previous enquiry should therefore be made of the *prefetto* or *sindaco* as to the state of the country. Towards the N. the valley is commanded by the town of *Marsico* (14,000 inhab.), a notorious haunt of brigands. After a ride of 4–5 hrs. across the fertile plain the traveller reaches *Saponara*, situated on a steep hill, at the foot of which, in the Agri valley, once lay the ancient *Grumentum*. The ruins are insignificant, but a rich treasure of vases, inscriptions, and gems has been found among them. The village was almost entirely destroyed by the earthquake in 1857, and the present population (1500) is one-half only of what it formerly was. — Opposite to it, towards the S.W., is *Viggiano*, famous for its musicians, who are to be met with in all parts of the world, particularly in New York, with their harps, guitars, flutes, etc. Of an evening the village itself resounds with music, singing, and dancing. — *Moliterno* on the high road is 3 M. from Saponara ('*giornaliera*' to Sala in 6 hrs.).

At *Casalnuovo* the ascent begins, and the road at length crosses the rivulet *Trecchina* to (65½ M. from Eboli) **Lagonegro**, a small town in a wild situation, surrounded by lofty mountains. The French gained a victory over the Neapolitans here in 1806, after which they committed the most savage excesses.

The road now winds through dark and profound ravines, passing to the l. the *Lago di Serino*, the ancient *Lacus Niger*, in which the *Sinno*, the *Siris* of the ancients, takes its rise. The next village, *Lauria*, lies at the base of a lofty mountain, opposite the huge *Monte Sirino*, and surrounded by vineyards. Then *Castelluccio*, on an eminence above a branch of the *Lao*, the ancient *Laos*, surrounded by dense woods. The next village we reach is —

109½ M. **Rotonda**. The province of *Calabria Citra* is now entered, and the long and desolate table-land of *Campo Tenese* traversed, where in 1806 the Neapolitans fled before the French general Regnier. A path winds downwards from this point, and passes through the narrow valley at the base of *Monte Pollino* (7326 ft.), on the W side of which *Morano*, the ancient *Muranum*, is picturesquely situated.

125 M. **Castrovillari**, on a hill, surrounded by lofty mountains, with an ancient Norman castle, is next reached. Cassano (p. 198) is 9½ M. distant.

From Castrovillari the high road traverses a well-cultivated district, through *Cammarata*, *Spezzano*, *Tarsia*, and *Ritorto*, skirting the river *Crati*, and crossing several of its tributaries, in the bed of one of which (the *Busento*) Alaric, King of the Goths, was interred in 410, and reaches —

**Cosenza** (*Albergo dei due Lionetti*), the *Consentia* of the ancients, once the principal city of the Bruttii, now the capital of the province of Calabria Citra, and an archiepiscopal residence, containing well-built houses and palaces of wealthy landed-proprietors and manufacturers (17,753 inhab.). It lies on the N. slope of a hill which separates the Crati from the Busento above the confluence of these streams. The town is commanded by a castle, the walls of which, although 9 ft. in thickness, were unable to resist the earthquake of 1870. Shocks are felt here almost every year. In 1181 the town was destroyed by an earthquake, and again on 4th Feb., 1783, when upwards of 30,000 persons perished in this district. Considerable damage was also sustained from the earthquakes of 13th Feb., 1854, and 4th Oct., 1870.

The *Cathedral* contains the tomb of Louis III. of Anjou, who died here in 1435, one year and a half after his marriage with Margaret of Savoy.

The site of Alaric's grave is unknown, but a tradition of Cosenza places it at the union of the Busento and the Crati.

Road from Cosenza to Paola (p. 223), where the steamers touch once weekly, not always considered safe. Railway, following the course of the Crati, to join the great coast-line, projected.

About 10 M. to the E. of Cosenza rises the *Sila*, a lofty and wooded range of mountains, extending about 37 M. from N. to S., 25 M. from E. to W., attaining a height of 6643 ft., and embracing an extensive network of valleys. These mountains, which consist of granite and gneiss, are remarkable for their beauty and fertility; their slopes are studded with numerous villages, while higher up they are clothed with chestnuts, oaks, beeches, and pines. The snow does not disappear among the higher regions till the latter end of May, or June, after which they afford a delightful summer abode to the natives with their flocks. This beautiful district, which has very rarely been explored by travellers, is still in a most primitive and uncivilised condition.

At Cosenza the road begins to ascend, traversing well-cultivated land, while the heights on either side are clothed with oaks and chestnuts.

178 M. **Rogliano**, a small town on a height to the l., commands a charming prospect of the fertile country and the surrounding mountains, above which to the r. rises the summit of *Monte Cocuzzo* (5085 ft.). The road then descends into the ravine of the *Savuto*, the ancient *Sabutus*, which it crosses by a wooden bridge; it then ascends *Le Crocelle di Agrifoglio*, a precipitous ridge of the Apennines, and leads by *Carpanzano*, *Coraci*, *Arena Bianca*, and through ravines and forest to the lofty town of —

203 M. **Tiriolo**, situated on the culminating point between the *Corace*, which falls into the bay of Squillace, and the *Lamato*, descending to the bay of S. Eufemia (the ancient *Sinus Terinaeus*). Near Tiriolo, a name probably derived from the *Ager Taurianus*, numerous antiquities, coins, etc. have been found. Here, too, in 1460 a bronze tablet (now in the imperial collection at Vienna) was discovered, bearing the decree of the senate against the Bacchanalia, of the year B. C. 186, mentioned by Livy (39, 18).

Before Tiriolo is reached, a road to the l. crosses the river Corace and leads to (6 M.) *Catanzaro* (p. 200).

To the r. a road leads to (7½ M.) *Nicastro*, an episcopal town on the slope of the mountain, in the now ruined castle of which Frederick II. once confined his son Henry, who had rebelled against him. The latter was shortly afterwards drowned in the river Savuto. Towards the sea, 3 M. from Nicastro, lies *S. Eufemia*, with a celebrated Benedictine monastery founded by Robert Guiscard, but destroyed by the earthquake of 1638.

The road to *Reggio* traverses a chain of hills, then crosses the *Lamato*, the r. bank of which it skirts for 4 M., commanding nearly the whole way a view of the bays of Squillace and S. Eufemia, which are here not more than 20 M. apart.

Then by *Casino Chiriaco* across the plain of *Maida*, where in 1806 the English auxiliaries of the Bourbons under Sir John Stuart defeated the French under Regnier and drove them out

of Calabria. The road leads across the fertile, but unhealthy plain by *Francavilla* to *Torre Masd'ea*.

225 M. **Pizzo** is a small town on the coast (p. 223) where the steamers from Naples touch. A bridle-path, frequently in a bad state, leads hence by the coast to *Tropea*, beautifully situated near the *Capo Vaticano*, whence *Stromboli* and the *Lipari Islands* (R. 33) may be visited.

The road, running near the coast, next leads to —

234½ M. **Monteleone**, the loftily situated capital of the district, with 10,262 inhab., much damaged by the earthquake of 1783, commanded by an ancient castle erected by Frederick II. A road leading N. to the coast (3 M.) passes through the village of *Bivona*, on the site of the ancient *Hipponium*, which was subsequently the Roman colony *Vibo Valentia*, destroyed by the Saracens in 983. The road now traverses a hilly district to —

244 M. **Mileto**, once the favourite residence of Count Roger of Sicily, whose son, King Roger, was born here. The ruins of the abbey of *S. Trinità* founded by him are still seen, where his remains and those of his first wife Eremberga formerly reposed in two sarcophagi, now in the museum at Naples.

The mountains of Sicily, especially the summit of *Ætna*, now become conspicuous in the horizon.

From Mileto a mountain-path leads E. to the (20 M.) grand ruins of the once celebrated monastery of *Santo Stefano del Bosco*, situated in a lonely valley at the foot of the Apennines. Near the neighbouring village of *Soriano*, are the extensive ruins of the Dominican monastery of *S. Domenico Soriano*, also destroyed by the earthquake of 1783; and, on the farther side of the low ridge of *Monte Astore*, the remains of the *Certosa*, in which in 1094 St. Bruno established his austere order of Carthusians, and where he died and was interred in 1101.

From Mileto the road gradually descends from the heights bounding the bay of Gioja on the N., and at (254 M.) **Rosarno** enters the province of Calabria Ultra I. The picturesquely situated town (3456 inhab.) was destroyed by the earthquake of 1783. The plain is then traversed to *Gioja*, which occupies the site of the ancient *Metaurum*, a desolate looking place, situated on the coast to the r., and an extensive depôt of oil. Owing to the prevalence of malaria here, the workmen always spend the night at Palmi. We now cross the *Marro*, the ancient *Metaurus*, a river celebrated for its fish. The earthquake of 1783 was particularly destructive in this neighbourhood. The earth opened in many places, swallowing up houses entire, and filling up several valleys.

On the coast to the r., not far from the road, on a cliff rising perpendicularly from the sea, stands the singularly picturesque town of —

269 M. **Palmi** (no tolerable inn), the capital of the district, with 9724 inhab., surrounded by orange and olive plantations, and commanding magnificent views of the *Faro*, the fort of Scilla,

the town and harbour of Messina, and the majestic Ætna in the background. The N. coast of Sicily is visible as far as Milazzo; towards the sea Stromboli and the Lipari Islands; to the N. the bay of Gioja as far as Capo Vaticano. *Seminara*, destroyed in 1783,  $2\frac{1}{2}$  M. to the S. E. of Palmi, was the scene of two important conflicts. In 1495 the French army defeated that of King Ferdinand II. under Gonsalvo da Cordova, and on 21st April, 1503, the French were conquered on nearly the same spot by the Spaniards under Ugo de Cardona, one of Gonsalvo's most able generals.

The road now traverses chestnut and olive plantations, affording a succession of fine views of the sea and the coast, to *Bagnara* (Locanda della Stella), on the coast, and —

281 M. *Scilla*, the ancient *Scylla*, the castle of which, rising on a narrow promontory, commands the town. The silk and wine produced at Scilla enjoy a high reputation. Numerous sword-fish (*pesce spada*) are caught here in July. The castle, once the seat of the princes of Scilla, a branch of the Rufo family, was occupied by the English after the battle of Maida, and defended during 18 months (until 1808) against the French.

The rock of *Scylla*, represented in Homer's *Odyssey* as a roaring and voracious sea-monster, is depicted by the poets in conjunction with the opposite *Charybdis*, on account of the dangers encountered here by mariners, as a beautiful virgin above, and a monster with the body of a wolf and tail of a dolphin beneath. Of these terrors little is heard at the present day, although the currents in the straits are still very rapid. It is, however, now believed that the *Charybdis* of the ancients is by no means exactly opposite to the whirlpool of Scylla, as the saying '*incidis in Scyllam, cupiens vitare Charybdim*' appears to indicate, but outside the harbour of Messina,  $7\frac{1}{2}$  M. from Scilla, at the point now called *Garofalo*.

On the morning of 5th Feb., 1783, an EARTHQUAKE overthrew the greater part of the town of Scilla, together with the castle, while the inhabitants fled to the sea. Towards evening a second shock rent the promontory asunder, and caused the sea to rise with such impetuosity that 1500 persons were drowned, and the ruins of the town laid under water.

The distance from the castle of Scilla to the promontory of Faro, the ancient *Pelorum*, between which the strait lies, is about 2 M. The passage to *Messina* is most conveniently effected from the beautifully situated *Villa S. Giovanni*, to the S. of the Punta del Pezzo, 14 M. from Scilla. From that point a charming road, skirting the coast, and traversing gardens of oranges, pomegranates, palms, and aloes, leads by the villages of *Gallico*, *Arco*, and *S. Caterina* to —

297 M. (from Eboli) **Reggio** (\**Albergo Vittoria*, Corso Garibaldi; *Caf  Garibaldi* and *Europa*; *Trattoria Lombarda*, in a side-street of the Corso), the ancient *Rhegium*, originally a Eubœan colony which was founded B. C. 723 by fugitive Messenians and soon rose to prosperity, now the capital of the province *Calabria Ultra I.* and an archiepiscopal residence, with a population of 15,692, or with the surrounding villages 32,258. The town

with its spacious streets rises from the sea to the beautiful hills in the rear, studded with numerous and handsome villas. Nothing can surpass the singular beauty of the environs and the view of the Sicilian coast, especially in the evening, when the sun sets behind the mountains near Messina. The distance from the cathedral of Reggio to the lighthouse of Messina is about  $4\frac{2}{3}$  M. The supposition that Sicily was once connected with the mainland was prevalent at a very early period, and is borne out by modern geological investigations.

Reggio was almost entirely overthrown by the earthquake of 1783, and therefore wears a modern aspect, to which the previous history of the town has also contributed. It was first destroyed by the Romans, then in 549 by the Goth Totila, in 918 by the Saracens, in 1005 by the Pisans, in 1060 by Robert Guiscard, then by Frederick Barbarossa, and finally in 1552 and 1597 by the Turks. The cathedral contains nothing of importance.

At the back of Reggio rises the imposing and forest-clad *Aspromonte*, the W. extremity of the range which in ancient times bore the name of *Sila*; the highest point is the *Montalto* (6907 ft.). The summit is overgrown with beech-trees, the slopes partly with pines. Here, in the vicinity of Reggio, Garibaldi was wounded and taken prisoner by the Italian troops under Pallavicini, 29th Aug., 1862. The ascent, which is somewhat laborious, is best undertaken from Scilla.

Between Reggio and Messina steamboat communication twice daily, fare 2 fr.; boat to or from the steamer at Reggio 25 c. — Carriages may be hired in the Piazza Vittorio Emanuele.



# SICILY.

## General Remarks.

Strabo, the Greek geographer, in one passage calls Sicily an 'addition', in another a 'detached portion' of Italy; and there is indeed not one of the surrounding islands so intimately allied, geographically as well as historically, with the great peninsula which bisects the Mediterranean. Goethe has justly observed that, without Sicily, Italy would lose much of its charms. 'The climate cannot be too highly extolled; the beauties are innumerable.' This cannot fail to be experienced by every traveller who forms acquaintance with this 'pearl among islands'. Nor is the beauty of the scenery the sole attraction to the wanderer from the north. Those equipped with even a superficial knowledge of history cannot but experience a profound interest in the places with which the most ancient Hellenic and Roman traditions are connected, where the destinies of Athens, Carthage, and Rome have been decided, and where so famous mediæval characters as Henry VI. and Frederick II. have ruled. There is not a nation which has materially influenced the destinies of European civilisation, that has not left distinct traces of its activity in this island.

Those whose time and resources permit are therefore strongly recommended to visit Sicily before proceeding homewards. A single week will suffice for an excursion to Palermo and its environs as far as Segesta. The celebrated ruins of Selinunto and Girgenti would require a second week. Those, however, who prefer to explore the beautiful and peculiar natural features of the island, should confine their attention to the N. and E. coast as far as Syracuse, for which a fortnight may suffice, without extending their tour to the ruins on the less picturesque S.W. angle.

TRAVELLING IN SICILY is no longer attended with the difficulties and dangers of former years, but those who desire more than a mere superficial acquaintance with the island must be prepared for numerous privations and considerable expense. Hotels worthy of the name are nowhere to be found except at Palermo, Messina, Taormina, Catania, Syracuse, and Trapani. Almost all those in other parts of the island are dirty, and often swarming with vermin.

**Steamboats** perform the circuit of the island weekly, Palermo being their starting-point, and Messina and Syracuse the principal stations.

**Railways.** The network of railways, with which the island is to be provided, has been begun. The following parts of it are already open: (1) From *Messina* by *Catania* to *Syracuse*, 114 M.; (2) From *Catania* to *Leonforte*, 49 M., being a portion of the line to Girgenti or to Palermo; (3) From *Palermo* to *Cammarata*, 60 M., part of the line to Girgenti.

**Carriages** may be hired in all the larger towns, and when drawn by three horses travel with tolerable rapidity, accomplishing 40 M. daily. The usual charge throughout the island for a carriage, when engaged for several days, is 20–25 fr. per diem, including toll-dues (*la catena*) and everything except a gratuity (*buona mano, bottiglia*) to the driver. For a party of 2–4 pers. this is the pleasantest mode of travelling. A great part of the coast is at present accessible on foot or on horseback only, but new roads are being rapidly constructed in every direction.

**Diligences** run on all the principal roads, the fare being 15 c. per kilomètre (1 Sicilian miglio =  $1\frac{1}{2}$  kilomètre =  $\frac{1}{5}$  Italian M. =  $\frac{1}{16}$  English M.), or about 25 c. per English mile; but there is often a difficulty in procuring seats as no supplementary carriages are provided. Passengers for the longer distances have the preference, and those who wish to be taken up at an intermediate station are never certain of obtaining a seat. This system encourages dishonesty on the part of the conductors, who frequently pretend that seats are engaged, but assign them to the traveller for a consideration. There is, however, this advantage in diligence-travelling, that, when danger is apprehended, an escort of carabinieri is always provided. The more modern vehicles are tolerable, the old very uncomfortable. Postilion's fee 5 soldi. The '*Periodica*', or omnibus which competes with the diligence on the principal routes, is a still less inviting conveyance.

**Mules**, on which 25 M. a day can be accomplished, afford another mode of travelling. The tour from Palermo through the interior of the island, the so-called '*giro*', is most conveniently performed by making an arrangement with a guide (*vetturino*) which shall include hotel expenses, fees, and everything requisite for the journey. Giuseppe Aniello, the commissionaire of the Trinacria at Palermo, is generally considered the best vetturino in the island. His inclusive charges are as follows: for 1 pers. with 2 mules 40 fr. per diem, 2 pers. with 4 mules 60 fr., 3 pers. with 5 mules 80 fr., 4 pers. with 7 mules 90 fr. Other good vetturini can be recommended by the landlord of the Trinacria at Palermo. The landlord Giuseppe Mazzaglia at Nicolosi also offers his services as a guide (comp. p. 301) at 15—20 fr. per day. This mode of travelling with a guide renders the traveller very independent, if the prolonged riding does not prove too fatiguing, but it is gradually falling into disuse, now that public conveyances are better organised. Mules and guides may also be obtained for short excursions. The character of the Sicilians is polite and obliging; the traveller who is fortunate enough to obtain a letter of introduction to a merchant or proprietor in the interior will generally be supplied by him with introductions to his friends in other districts. The charges for mules vary in different parts of the island, but the maximum may be stated at 10 fr. per diem, which should not be exceeded. The attendant expects a trifling additional fee. If a mule be engaged with a guide who is also mounted, for a journey of several days, the whole charge does not exceed 7—10 fr. per day. If, however, the traveller does not return to the point of starting, the return-journey must be paid for. Toll-dues 2 c. for each mule. The lettiga or litter, the lectica of the Romans, is still used on the S.W. coast, but is an uncomfortable and expensive means of conveyance and should be avoided except in cases of illness. Those who ride should previously stipulate for a good saddle (*sella* or *sedda inglese*), and not a '*bisazza senza staffe*', i. e. a saddle without stirrups, such as the Sicilians use. On the conclusion of the bargain, it is usual to give 2-5 fr. as earnest-money (*caparra*) to the mulattiere, to be deducted from the final account.

**Brigandage.** The safety of travellers in Sicily has been somewhat precarious since the events of 1860. The provinces of Messina and Catania, including Mt. Ætna, are regarded as perfectly safe. The most hazardous locality is the environs of Palermo. The city itself was attacked in September, 1866, by a band of 2000 freebooters, who after a fierce struggle were expelled by the troops. The following places are the most notorious haunts of brigands: Misilmeri, Ogliastro, Villafrate, Vallerlunga, Termini, Parco, Monreale, Mezzojuso, Piana dei Greci, Corleone, Castellamare near Palermo, and lastly the sulphur district near Girgenti, especially Favara, Palma, and Canicatti. During the day there is little ground for apprehension. Those who travel at night, and have the misfortune to be attacked, are recommended at once to quit their vehicle and not to attempt to offer resistance. In this case no more serious consequences will ensue than the loss of money and watch.

**Climate.** The best seasons for travelling in Sicily are the months of April and May, or September and October. Even in January the weather is often fine and settled. The ascent of *Ætna* in spring is possible, but the best period is August or September, after the first showers of autumn have cleared the atmosphere. The ascent is never absolutely impracticable, but guides cannot always be procured.

**Money.** The Italian *lire* (francs) of 100 *centesimi* have been current in Sicily since 1861. The lower classes, however, especially in the interior, still employ the old *oncie*, *tari*, and *grani*: 1 *uncia* (Sicil. *unza*) = 12 fr. 75 c. = 30 *tari* = 3 *ducati di Napoli* = 10 s. 2½ *d.*; 1 *tari* = 20 *grani* = 10 *bajocchi* = 42½ *cent.* = 4¼ *d.* Besides Italian and French gold and silver, the old Neapolitan *piastres* (*piastra*, *pezzo*) are still in use: 1 *piastre* = 12 *tari* = 5 fr. 10 c. = 4 s. 1 *d.*; also ½ *piastres*, 2-*tari* and 1-*tari* pieces. Gold and silver coin is seen here as rarely as on the mainland. The banknotes of the *Banca Nazionale* and the *Banca di Sicilia* are in common circulation. Those of the *Banca di Napoli* cannot be exchanged except at a loss. On the other hand, notes of the Sicilian bank suffer a depreciation on the mainland. The premium on gold is from 1 to 2 per cent. lower than at Naples.

**Weights and Measures.** Besides the official *mètre* the following standards of measurement are still employed: 1 *canna* = 8 *palma* = 2,065 *mètres* = 2¼ yards. The *palma* is divided into 12 *once*; 1 *palma* = 10 Engl. inches, approximately. The *cantaro* = 100 *rotoli* = 176 lbs., is the usual standard of weight.

**Plan of Tour.** The time required for a tour through the whole of Sicily varies greatly according to the season and the principal object which the traveller has in view. The following is a sketch of the most important routes. For Palermo the minimum is 3 days; then to Alcamo 1, to Calatafimi (Segesta) 1, to Castelvetro 1, (to Trapani 1, Monte San Giuliano and Marsala 1, Castelvetro 1), to Sciacca (Selinunto) 1, to Girgenti 1, at Girgenti ½, to Palma ½, to Terranova 1, to Modica (Val d'Ispica) 1, to Palazzolo 1, to Syracuse 1, at Syracuse 2, to Catania 1, at Catania and ascent of *Ætna* 3, to Taormina 1, to Messina 1, in Messina 1, to Milazzo 1, to Patti (Tyndaris) 1, to S. Agata 1, to S. Stefano 1, to Cefalù 1, to Termini 1, to Palermo 1 day. Thus the whole tour, performed on a mule, would occupy 30–32 days, and embrace the complete circuit of the island, i. e., exclusive of the indentations of the coast, about 535 M. For the sake of variety, however, the traveller will prefer to avail himself of other conveyances when an opportunity offers. The following tour is also frequently made. From Palermo to Messina by land in 4 days, or direct by railway and steamboat in 18 hrs.; thence (by steamer) to Milazzo and Patti (Tyndaris) and back in 3 days, (by railway) to Taormina 1, to Catania 1, Catania and *Ætna* 3, to Syracuse 1, at Syracuse 2 days. By steamboat in 18 hrs. to Girgenti, where 1–2 days should be spent. Thence by diligence and railway in 20 hrs. to Palermo, or on mule-back in 2 days by Sciacca and Selinunto to Castelvetro. Then in 2 days by Calatafimi (Segesta), or, if Marsala and Trapani be included, in 4 days to Palermo by diligence or on mule-back. A slight acquaintance with the interior may be obtained on the journey from Palermo to Girgenti. Or a journey of 22 hrs. from Palermo to Castrogiovanni (Enna), and thence either by the main road to Catania by Adernò, or in 1 day by Piazza (Lacus Pergusa) to Caltagirone, and thence in 1 day to Catania by diligence. An approximately exhaustive tour cannot be accomplished in less than a month.

The great majority of travellers proceed to Sicily *viâ* Naples. Steamboats of the Messageries Maritimes also leave Marseilles for Messina every Saturday evening. From Genoa to Palermo one steamer weekly, touching at Leghorn and Civitavecchia. From Naples to Messina and Palermo steamers almost daily, but Italian vessels only, as this line is at present discontinued by the Messageries. The larger vessels of the Peirano-Danovaro Co. are preferable to those of the Florio. Communication once weekly between the harbours of the Adriatic, the Bay of Taranto, and Messina. Messina is in weekly correspondence with the East, and also with Malta. Steamers to Sardinia and Tunis from Palermo used to ply every fortnight, but the latter has lately been discontinued.

## Geography and Statistics.

SICILY (*Sicilia, Sikelia, Trinacria, Triquetra*, in ancient times) is the largest island in the Mediterranean. Its area, according to the most recent measurements, amounts to 29,240 sq. kilometres, i. e. about 11,410 Engl. sq. M. The form of the island is an irregular triangle, the W. angle of which is the promontory of *Lilybaeum*, or *Capo di Boeo*, near Marsala, the N. E. angle the promontory of *Pelorum* (*Capo del Faro*) nearest the mainland, the S. E. angle the promontory of *Pachynum* (*Capo Passaro*). The N. coast is 200. the E. 135, and the S. W. 177 Engl. M. in length.

*Geographical Features.* The island is mountainous. Three different ranges must be distinguished. (1). The principal chain, a ramification from the Apennines, skirting the N. coast of the island, begins with the *Faro di Messina*, and at first runs parallel to the E. coast, the *Montes Neptunii* or *Pelorian Mts.* of antiquity. The highest point is the *Dinnanari*, near Messina, 3707 ft.; other summits are the *Scuderi* near Ali, 4107 ft., and the *Monte Venera* near Taormina, 2897 ft. From the *Pizzo di Bonavi*, not far from the latter, the range turns to the W., and now bears the name of *Nebrode*. Diodorus Siculus also calls them the *Heraean Mts.* The highest points of this portion of the chain are the *Monte S. Salvatore* (*Pizzo di Palermo*) (6266 ft.) and the *Pizzo Antenna* (6480 ft.), S. of Cefalù. Here they are sometimes termed the *Madonian Mts.* Farther on, to the W. of Termini, the watershed which the range has thus far formed between the African and Ionian seas is interrupted, and the mountains become detached and isolated. The highest mountain of this range is the *Monte Cammarata* (5172 ft.), between Termini and Girgenti. The highest point to the W. of Palermo is the *Monte Cuccio* (3445 ft.). Those most remarkable on account of their situation and form are the *Monte S. Calogero* near Termini (4347 ft.), the *Monte Pellegrino* near Palermo (1958 ft.), and the *Monte S. Giuliano* near Trapani (2464 ft.). — (2). The plateaus of the S. E. angle (*Heraean Mts.*, of which *Monte Lauro*, to the N. of Palazzolo, is the highest summit, 3231 ft.) and the S. coast, consisting of primary and fossiliferous limestone. This district contains the sulphur mines of the island, which are comprised within a space bounded by the African sea on the S. W., the road from Girgenti to Lercara on the W., and by that from Lercara to Centorbi (and a line drawn thence to the E. coast) on the N. — (3). *Mt. Ætna*, the most recent formation, rises to a height of 10,840 ft., and is completely detached from the other mountains by the valleys of the Cantara and Simeto. The watershed between these rivers, however, to the N. W. of Ætna, attains a considerable height (3792 ft.).

The island contains no plains of any extent. To the S. of Catania stretches the most considerable, the *Piano di Catania* (*Ager Leontinus, Campi Laestrygonii*) between the rivers Simeto and Gurnalunga. The plains of the coast, of Terranova (*Campi Geloi*), Licata, and Milazzo, may also be mentioned.

The island suffers greatly from want of water in consequence of the removal of the primeval forests. Most of the rivers are impetuous and destructive torrents in winter, frequently rendering the roads impassable, whilst in summer they are generally dry. The beds thus formed are termed *fiunara*, Sicil. *ciumara*. The principal rivers, which are crossed by boats, are the *Giarretta*, formed by the union of the *Simeto* and *Gurnalunga*, the *Fiume Salso* (*Uimera Meridionalis*) near Licata, the *Fiume Platani*, to the W. of Girgenti, and the *Fiume Belici*, between Sciacca and Castelvetrano. The *Cantara* is crossed by a bridge.

*Products.* In consequence of the want of water, which is sold in the neighbourhood of the towns and in the gardens in jets of the thickness of a quill, the once luxuriant fertility of the island has greatly decreased. The wheat, which with barley and beans is almost exclusively cultivated here, yields on an average a seven-fold return. It is largely exported on

account of the excellence of its quality, while an inferior kind is imported for home consumption. The quantity produced has, however, been considerably diminished by the conversion of much of the arable land into cotton plantations. The peculiar farm-tenure, inferior agricultural implements, and occasional deficiency of hands, which is supplied in many parts by peasants from Calabria, are also unfavourable to the agricultural prosperity of the country. The fields, like those in Sardinia and N. Africa, are enclosed by cactus-hedges, which frequently attain a considerable height. Their fruit, the cactus-fig, of a sweetish, somewhat insipid taste, is much esteemed by the natives. The export of cotton, sumach, and linseed forms an important branch of commerce. Other products exported are oranges, lemons, citrons, and their essential oils, almonds, olive oil, wine (Marsala, Riposso, Catania, Vittoria, Siracusa), nuts, capers, soda, pistachios, manna, liquorice, lentils, and raisins. Animal products: silk, hides, wool, anchovies, tunny-fish, and cantharides. Mineral products: sulphur, salt, and marble. The island possesses no mines of the precious metals or of coal. A large proportion of the merchants are now Germans, while during the last century they were almost exclusively English. About two-thirds of the manufactured goods imported into Sicily, as well as Italy, pass through the hands of Swiss and German merchants. The statistics relating to the exports and imports are untrustworthy, but it is ascertained that the former are far more considerable than the latter. This will be still more the case as agriculture advances in consequence of the secularisation of monasteries, the partition of the vast landed estates, and the promotion of the public safety.

*Mineral Baths*, most of them sulphureous, and celebrated in ancient times, are established at Sciacca on the Monte S. Calogero (Thermæ Selinuntinæ), at Termini (Thermæ Himerenses), at Termini near Barcellona, and at Ali near Messina. The bath-arrangements are very defective, those at the two Termini being the best.

The *Population* of the island according to the last census of 31st Dec., 1871, amounts to 2,584,099, or on an average 226 souls per Engl. sq. M.

*Education*. In 1864, out of 1000 inhab. about 88 only could read and write, 10 could read and write imperfectly, and 902 were totally uneducated. National schools have been established everywhere under the new regime, and the towns now possess commercial (scuola tecnica) and grammar schools, but down to 1872 there suits attained were somewhat disappointing. Palermo, Catania, and Messina even boast of universities, but the two latter are very insignificant. Public libraries (in addition to those of the universities) are established at Palermo (two), Trapani, and Syracuse. The institution and endowment of national libraries has been begun in several other places, e. g. at Termini. Monastic libraries of considerable extent are to be found at Catania (S. Niccolò), San Martino near Palermo, and Messina (Salvatore dei Greci). Palermo, Syracuse, Catania, and Messina possess museums.

*Districts*. The island was formerly divided into three districts, dating from the Saracen period to the beginning of the present century: Val (Welâia) di Demone, the N. E. portion; Val di Noto, the S. E.; Val di Mazzara, the S. W. Since 1817 it has been divided into seven prefectures: 1. Palermo, with 617,678 inhab.; 2. Trapani, with 236,388; 3. Girgenti, with 289,018; 4. Caltanissetta, with 230,066; 5. Catania, with 495,415; 6. Siracusa, with 294,885; 7. Messina, with 420,649 inhab.

*Towns*. The principal towns (statements of population exclusive of adjoining villages) are: Palermo with 186,145 inhab., Messina 70,307, Catania 83,496 Modica 27,449, Trapani 26,334, Termini 25,780, Acireale 24,151, and Caltagirone 22,015. Of the 123 towns in the kingdom of Italy which contain above 10,000 inhab. upwards of one-quarter belong to Sicily. This is explained by the fact, that owing to the constant wars of the middle ages, the predatory incursions of barbarians, and the insecure state of the country, it was unsafe for the peasantry to live in villages, and this class has therefore mainly contributed to swell the population of the towns. The island possesses a number of good harbours on the E. coast, especially

those of Messina, Agosta, and Syracuse. The harbour of Catania is unsafe. On the S. coast the vessels in the sulphur-trade lie in the roads of Terranova, Licata, and Girgenti. The harbour of Marsala is shallow, that of Trapani is better. The new harbour at Palermo has been formed by the construction of the molo. That of Milazzo is excellent.

## Historical Notice.

### 1. Political History.

**FIRST PERIOD.** According to the traditions of ancient Greek mariners, Sicily was once inhabited by Cyclopes, Gigantes, Lotophagi, Læstrygonæ, etc., whom Sicilian historians have endeavoured to classify into iron-workers, farmers, and gardeners. The most ancient people who inhabited Sicily appear to have been the Elymi, who occupied *Egesta* (*Segesta*), *Eryx* (*Monte San Giuliano*) with the harbour of *Drepanum* (*Trapani*), and *Entella*. They were anciently supposed to be descended from the Trojans, and probably belonged to the great Ligurian race, which once occupied the greater part of Italy. They were supplanted by a second band of immigrants, and compelled by the *Sicani* to confine themselves to the limited district on the Eryx. The latter are believed by Humboldt to have been of Basque, by others of Celtic origin. It is more probable, however, that they belonged to an Italian race. They, too, in their turn, were driven towards the W., where they still existed within the limits of the historical period, e. g. at Hykkara (*Carini*). The deserted territory of the Sicani on the E. coast of the island was then taken possession of by the *Sikeli* (*Siculi* = reapers), a Latin tribe which immigrated from the mainland at a pre-historical period. Their principal towns were: *Hadranum* (*Adernò*), *Hybla Minor* (*Paternò*), *Centuripæ* (*Centorbi*), *Aggrium* (*S. Filippo d'Argirò*), *Assorus* (*Assaro*), *Herbita* (*Nicosia*), *Morgantia* (*Mandribianchi*), *Palica* (*Palagonia*), *Menaenum* (*Mimo*), *Kephaloedium* (*Cefalù*), *Kalakte* (*Caronia*), etc. With these Siculi the Greeks afterwards came into collision, when they began to found their colonies on the E. coast of the island. At an earlier period indeed *Phœnicians* had founded settlements on the promontories and adjacent islets, and disseminated the tenets of their religion; but the Greeks were the first who demarcated themselves as conquerors and occupiers of the soil, after *Theocles* from Athens with a band of emigrants from Chalcis in Eubœa had, B. C. 735, founded *Naxos* at the mouth of the Cantara and erected an altar to Apollo Archegetes. During the following year Dorians from Corinth under *Archias* founded *Syracuse*, and four years later (730) Theocles laid the foundations of *Leontinoi* and *Catana*, after (in 732) *Zancle-Messana* had been peopled by immigrants from Cyme and Chalcis. In 728 *Megara Hyblæa* on the bay of Agosta was founded by immigrants from Lamis, in 690 *Gela* (*Terranova*) by Rhodians and Cretans, in 664 *Acrae* (*Palazzolo*) and *Enna* by Syracuse, in 648 *Himera* by Zancle, and *Selinus* by *Megara Hyblæa*. In 599 *Camarina* near Vittoria by Syracuse, in 582 *Acragas* (*Girgenti*) by Gela. These dates show how rapidly the Hellenic power spread over Sicily, and how incapable the Sikeli, separated as they were into different tribes, must have been of offering effectual resistance. They now became tributaries of the Greeks, and were compelled as serfs to cultivate the land, whilst the Greek nobility, the proprietors of the soil, ruled in the cities. But about the middle of the 6th cent. the Hellenisation of Sicily, as well as of the entire W. basin of the Mediterranean, experienced a check in consequence of the close alliance into which the Italians had entered with *Carthage*. The Greek colonies were at the same time weakened by internal political dissension. About the year 500 we find tyrants ruling over most of the cities, of whom *Gelon* of Syracuse and *Theron* of Acragas, united by ties of family and interest, rescued the Greek sway from the perils which threatened it, when, contemporaneously with the 2nd Persian war, the Carthaginians waged war against the Greeks of the western sea. The battle of Himera did not save Himera

alone. The short but brilliant golden age of Hellenic Sicily now began, sullied only by the destruction of the Chalcidian towns of the E. coast by Gelon and Hiero. The greater number of the temples, aqueducts, etc. at Syracuse, Girgenti, Selinunto, Himera (Bonfornello), etc., the ruins of which excite such admiration at the present day, arose between 480 and 450. But internal municipal struggles, fomented by the democratic parties of the different cities, and the renewed antagonism of the Doric and Ionic-Achæan elements paved the way for a catastrophe, to which the great Athenian campaign against Syracuse in 413 contributed. Previously to this the Greeks had had a formidable enemy to subdue in *Ducetius* of Netum (Noto), who united the towns of the Sikeli in a confederacy against the Greeks (461—440), but this league was compelled to succumb to the united forces of Syracuse and Acragas. What the Sicilians had failed in effecting was now attempted with more success by the great power of Africa. After the battle of Himera the Africans had been confined to the possession of *Panormus* (*Palermo*), *Solocis* (*Solanto*), and *Motye* (*Isola di S. Pantaleo*), but they now overran the whole island with a numerous army. Selinus and Himera were destroyed by them in 409, Acragas taken in 406, Gela and Camarina conquered and rendered tributary to Carthage in 405, Messana razed to the ground in 396. These events were instrumental in causing the rise of *Dionysius I.* in Syracuse, who extended and fortified the town, and after a war of varied success finally drove back the Carthaginians in 382 to the Halycus (Platani). Till 365 *Dionysius* was master of the destinies of Syracuse, and with it of Sicily. On his death dissensions began anew. *Dionysius II.* was inferior to his father, and *Dion* able as a philosopher only. *Timoleon*, however, succeeded in 344—336 in restoring some degree of order, defeated the Carthaginians in 340 on the Crimissus (Fiume Freddo), and restricted their territory to the W. of the Halycus. But even his brilliant example availed little to arrest the increasing degeneracy of the people. In 317—289 *Agathocles* usurped the sovereignty of Syracuse, and in 310 the Carthaginians besieged the city, although unsuccessfully. *Pyrrhus* too, who had wrested the whole island as far as Lilybæum from the Carthaginians, soon quitted it again for Italy (278—276), dissatisfied with the prevailing anarchy and disunion. In 274 *Hiero II.* usurped the tyranny of Syracuse. His siege of Messana, of which Campanian mercenaries, or Mamertines, had treacherously taken possession, compelled the latter to sue for Roman aid. Thus it was that the Romans obtained a footing in the island, and the struggle between them and the Carthaginians, who had supported *Hiero*, now began. The chequered contest for the sovereignty of Sicily lasted from 264 to 241. *Hiero*, who in 263 had become an ally of Rome, was now invested with the partial sovereignty of the island, which was divided between Rome and Syracuse after the final expulsion of the Carthaginians. After the death of *Hiero II.* his successor *Hieronymus* espoused the cause of Hannibal, in consequence of which Syracuse was besieged by Marcellus in 214—212, taken, and sacked. In 210, after the conquest of Agrigentum, the island became the first Roman province and was divided into two districts or questuræ, *Lilybetana* (with the capital Lilybæum, now Marsala) and *Syracusana*.

**SECOND PERIOD.** At first the Romans endeavoured to improve the agriculture of the island which had suffered seriously during the protracted wars, with a view to render Sicily a more profitable province. The system of cultivation borrowed from the Carthaginians was indeed successfully employed in rendering Sicily the granary of Italy, but at the same time it proved the occasion of the *Servile Wars* (135—132 and 103—100), which devastated the island to a greater extent than the Punic wars. Under the Roman governors the ancient prosperity of Sicily steadily declined. The notorious *Verres* despoiled the island of its most costly treasures of art in 73—70. The civil war between *Sextus Pompeius* and *Octavianus*, especially that of 42—36, also accelerated its ruin, so that *Augustus* was obliged in a great measure to repopulate the island and re-erect the towns. But its prosperity was irrevocably gone. With regard to the dissemination of Christianity in Sicily numerous traditions are current, and are preserved in

the different martyrologies. It is recorded (Acts xxviii, 12) that St. Paul landed at Syracuse on his journey to Rome and spent three days there, but the ultimate establishment of Christianity appears to have emanated from Rome, and to have been the occasion subsequently of several martyrdoms. Numerous Christian martyrs suffered at Lentini, notwithstanding which, the new religion spread rapidly over the island about the middle of the 3rd cent., so that the Neoplatonic Porphyrius, who spent a considerable time in Sicily, and his pupil Probus of Lilybæum wrote their refutations in vain. *Constantine*, however, was the first who formally sanctioned Christianity in the island. As lately as the 6th cent. heathens still existed here, and the Paulicians found adherents at a still later date. It is now, however, the boast of the Sicilians that their island has never produced a prominent heretic, and in 1860 the minister of ecclesiastical affairs expressed himself in praise of the unity of the Sicilians in matters of religion. The Spanish inquisition found but few victims here. The Sicilian of the present day is, however, far from being intolerant, while the majority of the educated classes exhibit considerable indifference with regard to these questions.

After another servile war had devastated the country (A. D. 259), Syracuse began, in 278, to suffer from the incursions of barbarian hordes, when it was plundered by a mere handful of wandering Franks. In B. C. 27 Sicily had become the first of the ten senatorial provinces, according to Augustus' distribution of the empire, then a province of the diocese of Italy, according to the arrangement of Diocletian, but in 395 it was separated from the W. and attached to the E. empire, whereby it escaped the fate of neither. In 440 *Geiseric* besieged Palermo and conquered Lilybæum (Marsala), and the *Ostrogoths* took possession of the island, whence they were again expelled by *Belisarius* (535). Pope Gregory I. manifested a zealous interest in promoting the civilisation of the island. *Constant II.* even transferred the seat of the E. empire to Syracuse in 663, but he was murdered there in 668, and the city was plundered by the Arabs the following year.

THIRD PERIOD. In 827 the *Saracens*, under *Ased-ibn-Forrât*, on the invitation of the governor Euphemius, landed near Mazzara. Three years later Palermo fell into their hands, and that city now became the capital, and swayed the destinies of the island. The Saracens, conquering one city after another, overran the whole island, and in 878 Syracuse was taken by *Ibrahim-Ahmed*. Although the Christians could now maintain themselves in the N. E. angle of the island only, and even there were deprived of Taormina in 901, and finally of Rametta in 965, yet the establishment of a lasting peace was rendered impossible by their unalterable antagonism to their Arabian and barbarian conquerors, which continually led to sanguinary conflicts. To these evils were added the changes of dynasty. At first the *Aghlabites of Kairvan* ruled. Then Sicily became an independent emirate under the *Fatimide Sovereigns* of Egypt. The latter half of the 10th cent. was the most prosperous period of Sicily under the Mohammedan sway. But the sanguinary struggles of the Sunnites and Shi'ites in Africa, where the Zirites had usurped the supremacy, were soon transplanted hither, and the insurrection of several cities accelerated the downfall of the Arabian dynasty. In spite of these unfavourable circumstances, the prosperity of the island had during this period considerably increased, and agriculture, industry, and commerce had progressed so greatly that the Norman conquerors found the island a most valuable acquisition.

About the middle of the 11th cent. *Robert* and *Roger de Hauteville*, sons of Tancred of Hauteville in Normandy, went to Italy on the invitation of their elder brothers, who had declared themselves Counts of Apulia. Robert, subsequently surnamed *Guiscard*, i. e. 'the Shrewd', compelled the pope to invest him with the Duchy of Apulia, and then, after Ibn-Thinnâ of Syracuse had already invoked his aid, proceeded from Miletus with his brother Roger to conquer Sicily in 1061. The first expedition did not immediately produce the desired result. But ten years later they returned, and by 1090 the entire island was subdued. The line of Robert Guiscard having become extinct in 1127,



the second son of Roger (*Ruggiero*) united the whole of the Norman conquests under his sceptre, and caused himself to be crowned as king at Palermo in 1130. During his reign Sicily prospered, and its fleets conquered the Arabs and the Greeks, from whom they wrested a portion of ancient Greece (Romania). He was succeeded by his second son *William* (1154—1166), surnamed by the monkish and feudal chroniclers '*the Bad*', who was followed by his son *William I.* '*the Good*' (d. 1189). After the death of the latter a contest as to the succession arose. *William II.* had given his aunt *Constance*, daughter of Roger, to *Henry VI.*, son of Frederick Barbarossa in marriage, and that monarch now laid claim to the crown. The Sicilians, however, declared themselves in favour of *Tancred*, a natural son of Roger. On his death shortly afterwards he was succeeded by his son *William III.*, whom Henry VI. had less difficulty in subduing (1194). Henry did not long enjoy his conquest, and died at Messina in 1197. He was succeeded by the Emperor Frederick II., as *Frederick I.* of Sicily, whose exertions in behalf of Sicily have been so highly extolled by posterity. In 1250—54 his second son *Conrad* occupied the throne; then *Manfred* until the battle of Benevento in 1266; and in 1268 Charles of Anjou caused the last scion of the Germanic imperial house to be executed (see p. 45).

FOURTH PERIOD. *Charles of Anjou and Provence* maintained his supremacy in Sicily, with which he had been invested by Pope Clement IV., for but a brief period. The massacre of the *Sicilian Vespers* (1282) was an expiation of the death of Conradin. Messina defended itself heroically against the attacks of Charles; and Peter of Arragon, son-in-law of Manfred, became master of the island. But its decline dates from this period. It was repeatedly devastated by the interminable wars with the Anjous of Naples, and the nobility attained to such power as to render systematic administration on the part of the government impossible. In 1410, when Sicily became an appanage of the kingdoms of Naples and Spain, it still retained a semblance of independence in its continued freedom of internal administration. But this very privilege proved prejudicial to it, whilst its external defence against the barbarians was neglected. In 1812 Sicily was at length rescued from the condition of a purely mediæval feudal state, but only to experience once more (1815—1860) the evils of a despotic government. The following is a chronological sketch of the history of this period of six centuries:

- a. 1282—1285. Peter of Arragon, King of Sicily.
- 1285—1296. James the Just.
- 1296—1337. Frederick II.
- 1337—1342. Peter II., co-regent from 1321.
- 1342—1355. Louis.
- 1355—1377. Frederick III. the Simple, brother of Louis.
- 1377—1402. Mary, daughter of Frederick III., married in 1485 to Martin of Arragon.
- 1402—1409. Martin I. sole monarch of Sicily, married to Bianca of Castilia.
- 1409—1410. Martin II., father of Martin I.
- 1410—1412. Interregnum.
- b. 1412—1416. Ferdinand the Just. King of Arragon and Castille.
- 1416—1458. Alphonso the Generous, King of Arragon and after 1442 King of Naples.
- 1458—1479. John of Arragon and Navarre.
- 1479—1515. Ferdinand II. the Catholic. after 1505 also King of Naples.
- 1515—1554. Emp. Charles V.
- 1554—1598. Philip II.
- 1598—1621. Philip III.
- 1621—1665. Philip IV.; 1647, Revolution at Palermo, Giuseppe Alessi.
- 1665—1700. Charles II.; 1672—1678, Messina revolted in favour of Louis XIV. of France.
- 1700—1713. Philip V. of Bourbon, after 1713 King of Spain.
- 1713—1720. Victor Amadeus of Savoy.
- 1720—1734. Emp. Charles VI. of Germany.

- c. 1734—1759. Charles III. of Bourbon.
- 1759—1806. Ferdinand IV., King of Naples and Sicily, married to Caroline, the profligate daughter of Maria Theresa, was compelled in 1798 to fly from Naples to Sicily before the French under Championnet, and again in 1806.
- d. 1806—1815. Ferdinand IV. sole King of Sicily. Through the influence of William Bentinck the constitution of Sicily was established and a parliament summoned (1812).
- 1815—1825. Ferdinand IV. reigned as Ferdinand I., 'King of the two Sicilies'. The constitution subverted. 1820, Revolution at Palermo and throughout the island for the restoration of the constitution.
- 1825—1830. Francis I.
- 1830—1859. Ferdinand II.; 1837, cholera-revolution; 1848—1849, Sicily ruled by a temporary government, parliament at Palermo; bombardment of Messina.
- 1859—1860. Francis II.

## FIFTH PERIOD:

- 1860— Victor Emmanuel, King of Italy: 11th May, Garibaldi landed at Marsala; 15th May, battle of Calatafimi; 27th May, capture of Palermo; 20th July, Battle of Milazzo. — Since September, 1860, Sicily has been incorporated with the Kingdom of Italy, and, notwithstanding the still prevailing brigandism and the insurrection of 1866 at Palermo, bids fair to become more prosperous than at any period of its past history.

## 2. History of Civilisation and Art.

Almost every one of the numerous nations which in the course of centuries have inhabited or governed Sicily has left behind it some trace of its individual capacity for art, modified, however, to some extent by the characteristics peculiar to the island, and therefore in most cases bearing a Sicilian stamp. Cicero has observed that the Sicilian is never so miserable as to be unable to utter a bon-mot, and a similar remark might be made at the present day. The Sicilians of all ages have displayed marked, though not brilliant abilities. Their wit, flow of conversation, and power of repartee were universally known to the ancients. It was not, therefore, the result of mere chance that Greek comedy attained its earliest development here, and that bucolic poetry originated in Sicily, where to this day the natives delight in rural life. Sicily has in all ages produced admirable speakers, although rather sophists and phraseologists than great orators. In the study of the history of their island the natives have ever manifested the utmost zeal, and for the concrete sciences as far as they are connected with practical life, such as mechanics and medicine, they possess considerable ability. In the manufacture of objects of an artistic character (in opposition to pure works of art), as in architecture, the art of engraving, the composition of mosaics, etc., the Sicilians have from a very early period distinguished themselves.

The monuments of Sicilian culture of the pre-Hellenic period still preserved in Sicily merit a more minute investigation than has hitherto fallen to their share. Of these the most important are: the *Subterranean Cities* with which the S. E. angle of the island is replete, the so-called *Didieri* of Val d'Ispica, Palazzolo, Pantelica, etc., the *Tombs* of Phœnician (?) immigrants at Palazzolo with remarkable reliefs, the Phœnician *Burial-vaults* near Solanto, which may be regarded as catacombs in their infancy, the *Polygonal Structures* at Cefalù, and the colossal ruins on *Monte Artesino*.

The *Metopæ of Selinus*, mementoes of the most ancient style, form the transition to the Hellenic sculpture. Some of the most magnificent Greek temples still extant have been erected in Sicily: *Temple of Zeus at Selinus* 376 ft. long, 177 ft. broad; *Temple of Zeus at Girgenti* 356 ft. long,

174 broad (Parthenon at Athens 229 ft. l., 101 ft. br.; Temple of Zeus at Olympia 233 ft. l., 97 ft. br.; Temple of Apollo at Phigalia 195 ft. l., 75 ft. br.; Temple of Diana at Ephesus 388 ft. l., 187 ft. br.). The *Ruined Temples* at Girgenti, Segesta, Selinunto, Syracuse, and Himera are nowhere surpassed. The *Theatres* of Syracuse, Taormina, Segesta, Tyndaris, Palazzolo, and Catania have indeed been somewhat modified by additions during the Roman period, but the Greek origin of their foundations and arrangements may easily be recognised. The fortifications of the *Epipolæ* of Syracuse are the best existing specimens of Greek structures of the kind. In the province of *Sculpture* comparatively few Greek works have come down to us. Among these may be mentioned the more recent metopæ of Selinus in the museum at Palermo, and a few relics preserved at Syracuse. Of *Bronzes*, in the casting of which *Perilaos* of Agrigentum and *Pythagoras* of Lentini excelled, scarcely a single specimen has survived. On the other hand a copious collection of the finest ancient *Coins* in the world has come down to us. Beautiful *Vases* are likewise found in almost every part of the island. The climax of the prosperity of the Sicilian Greeks was contemporaneous with that of their mother-country. This is not proved by their architecture alone. About the year 550, *Stesichorus* of Himera perfected the Greek chorus by the addition of the epode to the strophe and antistrophe. *Æschylus* resided long in Sicily, where he died (456), and was interred at Gela. *Pindar*, *Sappho*, and *Alcæus* also enjoyed the hospitality of Sicily, and sang the praises of the victories of her sons at Olympia. *Simonides* composed appropriate lines for the gift dedicated to the gods by Gelon after the battle of Himera in 480. *Phormis*, an officer of Gelon at Syracuse, who invented moveable scenes, *Epicharmus* in 480, *Sophron* in 460, and *Xenarchus* in 460 distinguished themselves in the composition of comedies. Nothing is more characteristic of the Sicilian enthusiasm for art than the story that the Syracusans once set at liberty several Athenian prisoners, who were languishing in the latomix (or quarries in which captives were condemned to labour), because they knew how to recite the verses of Euripides with pathos. Even during the period of decline the national poetical bias was still pre-eminent, and gave birth to a new description of poetry, the idyls, in which their inventor *Theocritus* of Syracuse was unsurpassed, and which even in modern times have found numerous admirers.

The Sicilians have never manifested much capacity for philosophical research, although not entirely without taste for studies of this nature. *Pythagoras* found followers here. *Xenophanes* of Elea died in Syracuse at an advanced age. Plato thrice visited Syracuse. But the most illustrious Sicilian thinker was *Empedocles* of Acragas, distinguished as a natural philosopher, and also as a practical statesman, physician, architect, and orator. The names of a number of eminent physicians are recorded: *Pausanias*, *Acron*, *Herodicus*, and *Meneceates*, and the famous *Celsus* was also a Sicilian, born at Centuripæ. Distinguished historians were: *Antiochus*, *Philistus* of Syracuse, *Timæus* of Taormina, *Dicaearchus* of Messana, and the learned *Diodorus* (*Siculus*) of Agyrium, who wrote his celebrated *Bibliotheca Historica* in the reign of Augustus. The most brilliant of the numerous orators were *Corax* and *Thisias*, teacher of Isocrates, Gorgias, and Lysias (Gorgias, the celebrated Greek sophist and orator, was a native of Leontinoi, and Lysias was the son of a Syracusan). Among the mathematicians and mechanicians *Archimedes* was the most distinguished. *Nicetas* of Syracuse was one of the first who taught that the earth moved and the sun remained stationary. Of theoretical musicians *Aristoreus* of Selinus deserves mention.

The Roman-Byzantine supremacy gave the death-blow to the intellectual activity of the Sicilians. The soldier who slew Archimedes may be regarded as symbolical of this epoch. No architectural remains, save a few amphitheatres, theatres, and aqueducts, date from this period. The rapacity of Verres and other governors despoiled the island of countless treasures of art. New works were not undertaken. The Christians possessed no churches, but employed the catacombs for sacred purposes. A single Byzan-

tine church of small dimensions near Malvagna alone remains from this period. A proof of the abject condition to which Sicily had sunk is the circumstance that down to a late period of the Mussulman supremacy not a single author of eminence arose, although crowds of monks and priests resided in the island. *Theophanes Cerameus* (842) and *Petrus Siculus*, the historian of the Manichæans, alone deserve mention. The wandering *San Simeon* of Syracuse died at Treves.

The Mohammedans were the first to infuse new life into the island. They not only enriched the architectural art with new forms of construction, as mentioned below, but they also inaugurated a new era in history and geography, and under King Ruggiero the first mediæval geographer *Edrisi* completed his great work (*Nushat-ul-Muschâtâk*). Among the Mohammedan Kâsides (poets) *Ibn-Hamdis* was the most distinguished. Art developed itself to a still greater extent under the Norman rule, and the princes and great men of that race have perpetuated their names by the erection of numerous cathedrals. The importance they attached to learning is proved by the fact that they were in the habit of summoning the most learned men of the East (e. g. *Petrus Blesensis*) to instruct their young princes. Whilst the Arabs deserve commendation for the introduction of the most valuable commercial products (grain, cotton, sumach, etc.) which the island possesses, the Norman princes established the manufacture of silk; and a school for the arts of weaving and the composition of mosaic was maintained in the royal palace. The brilliant reign of Frederick II., his legislative merits, and his zealous promotion of every art and science are well known. At his court at Palermo the Italian language developed itself so as to become a written language, and his counsellors, his sons, and even he himself made the first attempts at Italian poetry. Of *Frederick II.*, *Manfred*, *Enzius*, *Ciullo* of Alcamo, *Peter de Vineis*, *Guido delle Colonne*, *Stefano*, *Mazeo da Rîccho* of Messina, *Raimieri* of Palermo, *Arrigo Testa* of Lentini, etc. poems are still preserved to us. But this golden age was of brief duration. Amid the vicissitudes of subsequent centuries all intellectual superiority became extinct. Even the chroniclers manifest distinct traces of this degeneracy. Whilst well written and interesting chronicles of Sicily were composed in the 13th century (*Hugo Falcando*, *Neocastro*, etc.), those of a later period are almost unreadable. The revival of classical studies, however, at length roused literature from its inert condition. At the close of the 15th cent. Messina distinguished itself by its promotion of Greek studies. Here *Constantine Lascaris* taught, and *Bessarion* was archimandrite. The following century produced the learned and indefatigable *Thomas Fazello* of Sciacca (d. 1570), the originator of Sicilian history and topography. His work was completed by the historian *Maurolycus* of Messina.

The enlightened absolutism of the Bourbons during the last century tended to promote the progress of science in Sicily, although the attention of scholars was principally directed to archaeological research relating to the history of the island. The wealthier of the nobility formed collections of antiquities and wrote descriptions of them (*Biscari*, *Torremuzza*, *Astuto*, *Judica*, *Airolidi*, *Gaetani*, etc.). The clergy collected materials for the history of Sicily, and others composed detailed monographs on the subject. The superficial 'polyhistor' *Mongitore* had been preceded by the eminent *Antonino da Amica*, *Rocco Pirro*, *Agostino Inveges*, and *Giovanni Battista Caruso*, and, whilst still engaged in study, died suddenly in 1743, at the advanced age of 80. *Di Giovanni*, *Franco Testa*, *Rosario Gregorio*, and the brothers *Giovanni Evangelista* and *Salvatore di Blasi*, form a series of historians of the last century who would have done credit to any nation. The art of poetry also revived, and found its most talented representative in the poet of nature, *Giovanni Meli* of Palermo (d. 1815). His anacreontic songs in the national dialect were universally popular even before they appeared in a printed form. Among the most distinguished scientific men of the present century may be mentioned *Domenico Scinà*, the naturalist and historian of literature, the astronomer *Piazzi* (born, however, in the Val Tellina in N. Italy), the brothers *Gemellaro*, the patriotic historian *Giuseppe*

*Lafarina*, etc., whilst at the present day the island boasts of many living savants.

**ARCHITECTURE.** The mediæval architecture of Sicily, and particularly that of Palermo, bears the impress of the political destinies of the country in a very striking degree, showing the change from the Byzantine to the Arabian domination, and from the latter to the supremacy of the Normans. The style is accordingly of a very mixed character, which strict connoisseurs will not fail to censure, but it possesses great attractions for the less scientific lover of art. The leading element is the Arabian. After the overthrow of the Arabian supremacy the more refined culture of that race left its traces on the island, and the *Norman* princes found it desirable to avail themselves of its services in the administration of the country and particularly in the province of art. The Arabian culture, however, was in its turn considerably swayed by Byzantine influences, and it is therefore not surprising that these again should be reflected in the Sicilian architecture of the 12th century. The ground-plan of many of the churches of Palermo is traceable to Byzantine originals, viz. a square space enclosed by four pillars and covered with a dome. It is uncertain whether this form was introduced direct from Byzantium after the final triumph of Christian culture, or whether the Arabs had already employed it in the construction of their numerous little oratories (of which Ibn Hankal, an Arabian traveller of the 10th cent., says that there were hundreds at Palermo alone), and handed it down to their Norman successors. The latter alternative, however, is the more probable. While the plan of many churches, such as *Martorana*, *Cataldo*, and *S. Antonio* at Palermo is Byzantine, and that of others, like *Monreale*, *S. Spirito*, and several abbey-churches at Palermo, and the cathedral at *Cefalù* is Romanesque, the universally prevalent pointed arch is of Arabian origin, and quite distinct from the Gothic form. The Arabs brought it from Egypt and used it in all their buildings, and they also derived thence the custom of adorning their flat ceilings with pendentives, resembling stalactites, and their friezes with inscriptions. While the ecclesiastical architecture of Sicily was thus unable to resist the Arabian influence, that of her palaces still possesses a distinctly Arabian character, corresponding with the Oriental complexion of the Norman court. Of the numerous palaces which are said to have encircled Palermo in the 12th cent., we now possess imperfect examples only in the *Zisa* and *Cuba* (and in the relics of the châteaux of *Mimmerum* at Altarello di Baida and *Favara* at Marc Dolce), so that it requires a considerable effort of the imagination to picture their vaunted magnificence. Sicily possesses no Gothic churches of any note (*S. Francesco* and *S. Agostino* at Palermo and the cathedral at *Messina*), but it is curious to observe how tenaciously her architects clung to Gothic and other mediæval forms down to a late period in the Renaissance epoch. Of the later mediæval secular architecture we find many attractive examples, especially at Palermo (comp. p. 234).

**SCULPTURE.** In the plastic art, in so far as it rises above a merely decorative purpose, mediæval Sicily attained little proficiency. The principal works in bronze (the gates at *Monreale*) are not the work of native masters. Sculpturing in marble for decorative purposes, on the other hand, was extensively and successfully practised here at an early period. The capitals and a few shafts of columns in the monastery-court of *Monreale* are among the finest works of the kind in Italy. The early Sicilian *Wood Carving*, sometimes adorned with arabesques, which is still frequently met with (as at *Martorana*), is of remarkably fine execution. Another proof of the great skill of the Sicilian artificers is afforded by the *Porphyry Sarcophagi* of the Norman princes and German emperors in the cathedral at Palermo, and by the numerous *Marble Incrustations* and *Marble Mosaics* of the 12th century. The mural covering of the *Cappella Palatina* and *Martorana*, and the mosaic decorations of the monastery court of *Monreale* will bear favourable comparison with the finest works of the Roman sculptors in marble and the members of the Cosmas school.

Mosaic painting was also highly developed in the 12th century. The mosaics in the cathedral at *Cefalù* and in the *Cappella Palatina*, and those in the *Martorana* and at *Monreale*, which have been preserved from decay by repeated restorations, are not all of uniform value, but even those which show less vigour of conception display the boldness of touch and finish of execution peculiar to able and experienced masters. As such artificers cannot possibly have sprung up under Arabian rule, we must assume that the earlier of the works to which we have referred were executed by Byzantine artists invited to Sicily from foreign countries, and that these masters then transmitted their art to native successors. At a later period, after the extinction of the Norman princes, Sicilian art fell far behind that of the mainland. Even during the Renaissance period Sicily made no independent exertion, her cultivation of art being but a slow and hesitating adoption of that of Rome and Naples. The most famous name connected with Renaissance sculpture at Palermo is that of *Gagini*. For three generations the Gagini's were sculptors in marble. *Antonio Gagini*, born in 1480, is said to have studied the art under Michael Angelo at Rome, and to him and his sons are referred all the finest works in marble of the 16th cent. at Palermo.

PAINTING. The history of this art in Sicily, although it has been the object of zealous local research, has not yet been placed on a satisfactory critical basis. Since the 14th cent., however, the island has produced several painters of considerable eminence. To the 14th cent. belongs *Camalio*, who manifestly sprang from the school of the mosaicists, and possesses no very marked individuality. In the 15th cent. flourished *Antonio Crescenzo*, whose frescoes in the *Spedale Grande* enjoyed great celebrity; but one of these is unfortunately destroyed, while slight vestiges only of the other are now extant. To *Crescenzo* may probably also be ascribed the mural designs in a lateral chapel of St. Maria di Gesù, which forcibly recall the Florentine compositions of the 15th century. His pupils *Tommaseo di Vigilia* and *Pietro Ruzulone* are painters of mediocre rank. The most distinguished Sicilian painter of the 15th cent. was *Antonello da Messina*, but a single authentic work at his native town of S. Gregorio is the only trace of him now extant. This master must not be confounded with his less distinguished contemporary *Antonello da Saliba*, several pictures by whom are still preserved at Palermo. Of the artists of Palermo in the 16th cent. the most famous was *Vincenzo Ainemolo*, who is also known as *Vincenzo Romano*, and is said to have been a pupil of Polidoro Caldara. Most of the churches of Palermo boast of works by this master, who would therefore seem to have been very prolific; but as the works attributed to him are of very unequal merit, many of them are probably by an entirely different hand, while others are partly by his pupils. His labours extended down to the year 1542. His finest works are the high altar-piece in the *Martorana* (Ascension), the Descent from the Cross in the Museum, and a rich composition in a side chapel to the left in S. Domenico. To the 17th cent. belongs *Pietro Novelli* (1603–77), surnamed 'Monrealese', a master of considerable originality, and a follower of the Neapolitan school, to which he owes his vigorous colouring and his strongly individualised heads. Besides his works at Palermo, there are interesting works by this master in the staircase at *Monreale* (Miracles of St. Benedict) and in the church of S. Martino. Several of his monkish figures are among the finest works produced by the Italian naturalists. In the 18th cent. Palermo was an active follower of the degraded styles of the period, the proofs of which are too numerous to require special enumeration.

MUSIC. In the history of music modern Sicily occupies a less prominent position than in the other arts. *Bellini*, however (b. at Catania 1802, d. near Paris 1835), is justly admired for the beauty and sweetness of his melodies.

LITERATURE. For the study of the history of the island and the Sicilian dialect, which is characterised by the frequent elision of consonants, transposition of letters, and incessant use of the half mute vowels o

and *u.*, the following works may be recommended: Giuseppe Biundi, *Dizionario Siciliano-Italiano*; Palermo, 1857. Gius. Perez, *Vocabolario Sicil. Italiano*; Palermo, 1870. Lionardo Vigo, *Canti popolari Siciliani*; Catania, 1857. Useful for comparison, *Conti e Racconti del Popolo Italiano*, Turin, 1870. Alessio Narbone, *Bibliografia Sicola*; Palermo, 1850; 4 vols. 8vo (a collection and description of all the works on Sicily to which the author has obtained access; invaluable to the student). Best compendium of the history of Sicily: Pietro San Filippo, *Compendio della Storia di Sicilia*; Palermo, 1859; 7th edition. The best detailed work: Giovanni Evang. di Blasi, *Storia del Regno di Sicilia*; Palermo, 1844; 3 thick 8vo vols. — Vito Amico, *Dizionario topografico della Sicilia*, tradotto da Gioacchino di Marzo; Palermo, 1855; 2 vols. 8vo. — Among works of a special character may be mentioned: Serradifalco, *Antichità di Sicilia*, 5 vols. fol.; H. G. Knight, *Saracenic and Norman Remains in Sicily*; Hittorf et Zanth, *Architecture moderne de la Sicile*. — A magnificent work on the cathedral of Monreale was lately published at Palermo (price 800 fr.). — Among others are those of M. Amaris on the Sicilian Vespers and the Mussulman supremacy, Isidoro La Lumias on the reign of Charles V. and the revolution of 1649 and 1860, Sartorius v. Waltershausen on *Ætna* (a magnificent work in German), Palmieri on the Constitution of 1812.

## 21. From Naples to Sicily.

### *A. To Messina.*

STEAMERS: departure, see p. 28; offices, p. 28. For the embarkation of each person with luggage 1 fr. (comp. Introd. VII). *Direct* passage in 20–22 hrs., fares excl. food 38½ or 22½ fr. — It has already (p. 21) been observed that the Italian mail-steamers touch alternately at the principal places on the coast; those to Messina stop at Paola (p. 223), Pizzo (p. 205), and Reggio (p. 206), which affords a pleasant variety, especially as the vessels generally skirt the coast; but the time occupied is about one-third more.

On the direct passage, as on that to Palermo (p. 224), the vessels usually pass on the W. side of Capri; on the indirect, to the E. of Capri, between that island and the promontory of Sorrento, where an exquisite survey of the bays of Naples and Salerno is enjoyed.

The steamboats generally weigh anchor in the evening, and steer at once towards the S. The islands of Ischia and Procida remain to the W. (see 'arrival in the bay', p. 22). In 2½ hrs., after Castellamare and Sorrento are passed, the strait between Capri, with the rugged and precipitous Lo Capo (p. 145), and the Punta di Campanella (p. 160), is entered. Shortly afterwards a view of the Bay of Salerno is disclosed. As the sun sets and the vessel gradually stands out to sea, Mt. Vesuvius presents a most majestic appearance. During the night the promontories *della Licosa* and *dello Spartivento* and the *Bay of Policastro* are passed. The once powerful town of the latter name was taken by Robert Guiscard in 1055, destroyed by the Turks in 1542, and now contains 4000 inhab. only.

On the following morning, about 8 a. m., *Monte Pollino* (7326 ft.), which terminates the Neapolitan Apennines, is especially conspicuous, and adjoining it begin the *Calabrian Mts.* From this point to the S. towards Paola a succession of fine

views is enjoyed. The coast is studded with numerous towns and villages, most of them situated on the heights, between which valleys descend to empty their brooks into the sea. About 9 a. m. *Verbicaro* is seen somewhat inland, then (9. 30) *Diamante*, at the base of a lofty cliff. Farther on, *Belvedere* with 4627 inhab., charmingly situated on the slopes of the mountain. Then, after a small promontory is passed, in the bay to the S. lies *Cetraro*, the inhabitants (6051) of which gain their livelihood principally by the anchovy-fishery. About 10 a. m. *Guardia*, lying on a lofty mountain, with warm baths (1323 inhab.); then the more important town of *Fuscaldo*, with 8935 inhab. and the ruins of an old castle.

(12 o'cl.) **Paola** (8606 inhab.), beautifully situated in a ravine and rising on the slope of the mountain; extensive oil and wine trade. When the vessel stops here a scene of the utmost animation is witnessed, the inhabitants coming on board with all kinds of articles for sale. In summer ices of very poor quality are offered (4 soldi, though 6—8 are demanded at first).

Paola, believed by some to be the *Palycus* of the Greeks, was the birthplace of Francesco di Paola, founder of the mendicant order of Minorites. At the beginning of the present century this order possessed upwards of 450 monasteries, numbering 25,000 friars, but most of these have since been suppressed.

After a halt of about  $1\frac{1}{2}$  hr. the vessel proceeds on her course. On the coast are the villages of *San Lucido* (2 p. m.), *Fiumefreddo*, and *Belmonte*, at the back of which rises the conspicuous *Monte Cocuzzo* (1804 ft). *Amantea* next becomes visible, supposed to be the ancient *Amantia* of Bruttium. The town and fortress, erected on a lofty rock, were in 1806 garrisoned by royalists, who repelled the attacks of the French troops; but in the following year, after severe sufferings from famine, they were compelled to surrender. To the S. of Amantea the *Savuto* falls into the sea. The coast becomes flat and less richly cultivated. (12. 45) *Nocera*; then past the *Capo Suvero* to the *Golfo di Santa Eufemia*, at the S. extremity of which lies —

(5. 45) **Pizzo** (p. 205), founded on a rock of sandstone (halt about  $1\frac{1}{2}$  hr.). Projecting into the sea below the town are the ruins of the ancient castle in which, 13th Oct., 1815, Joachim Murat, ex-king of Naples was shot, having been compelled to land here instead of at Salerno as he had intended. He was interred in the church of Pizzo.

At the S. E. angle of the bay lies *Monteleone*, see p. 205.

The steamboat rounds *Capo Zambrone*. (8 p. m.) *Tropea*, an ancient town (5332 inhab.) in a delightful situation, the climate of which is much extolled. To the S. the *Capo Vaticano* with its lighthouse projects far into the sea. In the bay lies



*Nicotera*, which suffered greatly by the earthquake (p. 206) of 1783, near the influx of the *Mesima*. [At *Gioja* (p. 205) the post-road from Naples to Reggio (R. 20) leads to the coast, which it skirts during the remainder of the route (comp. p. 205)]. Soon after the harbour of Pizzo is quitted the *Lipari Islands* (R. 33) become visible to the W.; *Stromboli*, with its continually smoking crater, is the most conspicuous. Off *Capo Vaticano* the Sicilian mountains suddenly appear.

*Palmi*, *Bagnara*, and *Scilla*, see p. 206. The *Aspromonte* range, with the *Monte Alto* (6476 ft.), does not present a very picturesque appearance from this side. The *Strait of Messina*, which is now entered, presents a picturesque and busy scene during the day time. The vessel first steers for *Reggio* (p. 206), and finally, about 4. 30 a. m., after a voyage of about 38 hrs., enters the harbour of Messina. Arrival and hotels, see R. 32. Those who arrive during the night had better remain on board till the morning, first inquiring of the captain the hour when the vessel again quits the harbour.

### B. To Palermo.

The traveller whose destination is Palermo will probably prefer to avoid the above circuitous route by Paola, Pizzo, Reggio, and Messina, and to avail himself of the vessels of the *Florio Co.* (office at Naples, Str. Piliero 5), which start for Palermo five times weekly, usually towards evening; passage 16—20 hrs., fare 38½ or 22½ fr.; embarkation 1 fr. for each pers. with luggage (comp. *Introd.* VII.). Delightful view as the vessel approaches Sicily, which the traveller should rise at an early hour to witness.

Departure from the bay, see pp. 23, 222. After the vessel has passed Procida, Ischia, and Capri, the Ponza Islands (p. 15) become visible to the N.; beautiful retrospect of the bay and Vesuvius. Early on the following morning (between 5 and 6 a. m.) the *Lipari Islands* (R. 32) are seen to the S. (l.); later the island of *Ustica* (p. 240) to the W., long remaining visible; then, about 10 a. m., the towering mountains of Sicily, to the r. *Monte Pellegrino* (1958 ft.; p. 237), l. *Monte Catalfano* (1233 ft.), guarding the entrance to the Bay of Palermo. Finally the widely extended city, with its amphitheatre of mountains which enclose the fruitful plain of '*La Conca d'Oro*' (the golden shell). A little to the l. of Monte Pellegrino rises the lofty *Monte Cuccio* (3445 ft.), then *Monreale* (p. 234); farther off, *Monte Grifone*, and still more distant, to the extreme l., Monte Catalfano with the promontories of (r.) *Mongerbino* and (l.) *Zuffarana*.







## 22. Palermo.

**Arrival.** Travellers are conveyed to the Dogana (1 fr. for each pers.), where luggage is slightly examined. Thence to the town about 1 M.; cab 1 fr., see below.

**Hotels.** **TRINACRIA** (Pl. a) (M. *Ragusa* is an attentive landlord) in the Strada Butera, near the harbour, a comfortable house; R. facing the Marina on the 1st, 2nd, or 3rd floor 5, 4th 1, 5th 2½ fr.; drawing room 6–10 fr.; déjeuner à la fourchette 2½, coffee, etc. 1½. D. 5, served in the traveller's apartment 6 fr.; A. 1, L. 1 fr. — **HÔTEL DE FRANCE** (Pl. b), by the Giardino Garibaldi, Piazza Marina (Pl. c, 5), charges a little lower than at the Trinacria, but enquiry recommended. Near the Giardino Inglese, outside the Porta Macqueda, Piazza Oliva 72, is the **HOTEL OLIVA** (kept by a brother-in-law of the landlord of the Trinacria), pension 10 fr. — **HÔTEL D'ITALIE**, Piazza Marina 60, also near the Giardino Garibaldi, R. 2–6, L. and A. 1, B. 1½–3, D. 3½ fr. — Less pretending:

**ALBERGO CENTRALE**, in the Toledo, No. 355, R. 2–3, coffee 1fr., déjeuner 1½–2, D. 3½. Pension 6–8 fr.; **ALBERGO DI SICILIA**, Via Pizzuto, commonly called 'il Pizzuto', near the Piazza Domenico; **ALBERGO DI LONDRA**, near the Chiesa del Molo and the brewery. — Furnished apartments are best procured with the aid of a respectable inhabitant of the place.

**Trattorie.** *Villa di Roma*, to the r. in the Toledo, before the Quattro Cantoni is reached; *Café Oreo*, at the corner of the Piazza Marina and the Toledo. Best ices at the café of the *Teatro Bellini*, in the Piazza della Martorana. — *Beer* at the *Birraria*, Vicolo della Madonna del Cassaro (in the Politecnico, back court, in the corner to the r.). — The *Casino Nuovo*, or new club, in the *Palazzo Gerace* in the Toledo, contains handsome apartments, worthy of a visit; strangers may easily obtain an introduction for a fortnight; for a longer period they should apply for a card of admission (10 fr. per month).

**Carriages** (fares fixed by tariff). One-horse carr. for 1–4 pers. per drive within the city 50 c.; in the suburbs, incl. the harbour and railway-station, 1 fr.; for one box 20, two 30 c. For 1 hr. 1 fr. 80, each consecutive hr. 1 fr. 60 c. From midnight to early morning all these charges are raised by one-half. Two-horse carr. per drive within the city 80 c., in the suburbs 1½ fr., for the first hour 2 fr. 20 c., for each additional hour 2 fr. Driving in the town is prohibited on Good Friday. Longer drives according to bargain. To Monreale usually 10 fr. for a carr. with two horses, returning via La Zisa, Olivuzza, etc.; one-horse 6 fr. — *Donkey* to S. Martino, returning by Boccadifalco and Monreale, 2½ fr.; to Monte Pellegrino 2 fr.; if the donkey be sent for at the hotel the attendant demands 2 fr. in addition. — *Valet de place* 5 fr. per day.

**Baths.** Via Rosolino Pilo 37 (Pl. E, 4), outside the Porta Macqueda, cold or warm bath 85 c., Russian bath for 1–2 pers. 5 fr. — *Sea Baths* near Acqua Santa (Pl. I, 7). Swimmers will probably prefer to bathe early in the morning from a boat, which they may hire (½ fr.) at the Sanità, outside the Porta Felice.

**Post Office** (Pl. 88) adjoining the Martorana (S. Maria dell' Anniraglio). Letters are conveyed to and from the mainland four times weekly. The poste-restante office for strangers is a separate department. The diligences to the interior start hence. The Periodica (or omnibus, not recommended) starts from the Palazzo Sambucco, near the Convento della Gancia, Str. Alloro.

**Steamboats.** *Florio Co.* (Corso Vitt. Emanuele, at the corner of the Piazza Marina) to Naples five times weekly; to Leghorn and Genoa every Friday in 33 hrs.; on Tuesdays a vessel of the *Messageries Maritimes* (Piazza Marina, 82) direct to Marseilles in 50 hrs. — Steamers of the *Florio Co.* also ply to Messina.

**Shops.** Photographs, maps, books: *Loose*, Corso Vitt. Emanuele 383. — *Lo Forte*, Via di Bosco 23. Pal. Belvedere, sells photographs of the

principal objects in the Museum. — Italian books: *Fratelli Pedone Lauriel*, on the r. in the Toledo. — Old books: *Giov. Fiorenza*, in the Toledo.

**Teacher of Languages**, M. *Stämpfli*, Via Calatafimi 84.

**Bankers**. Messrs. *Kayser & Kressner*, Palazzo Fitalia.

**Theatres**. *Teatro Bellini* (Pl. 95), Piazza della Martorana, the best. *Circus Guillaume*, near Porta Macqueda, erected 1871, opens periodically.

**Consuls**. American: Mr. *S. Pearson*, Via Butera. — British: Mr. *George Dennis*, same street. — There are also German, French, Belgian, and Dutch consuls resident here.

**English Church**, Via Lolli 44; *Scotch*, Via Giuseppe d'Alessi 13, at the back of the University.

The *Festival of St. Rosalia* (p. 237), 11–15th July, accompanied with horse-races, illuminations, processions to the chapel of the saint, etc., attracts a great concourse of country-people to Palermo several days before the beginning of the festivities. The Municipio usually contributes 30–40,000 fr., in order that this famous feast may be celebrated with becoming splendour.

**Attractions**. During a stay of three days at Palermo the traveller should visit: 1st Day. The city itself, the Museum (p. 232), La Martorana (p. 230), the Cathedral (p. 229), the Royal Palace (p. 227), the Giardino Inglese, La Flora, and the Marina. — 2nd Day. Villa Tasca, Monreale, La Zisa (R. 23 a), La Favorita (p. 238). — 3rd Day. Monte Pellegrino (R. 23 b) in the forenoon; in the afternoon the Bagaria, or S. Maria di Gesù (R. 23 d).

**Palermo** (186,145, and with the surrounding villages 219,398 inhabitants) forms an oblong quadrangle, one of the shorter sides of which adjoins the sea. It is justly entitled to the epithet 'la felice', on account of its magnificent situation and delightful climate. The town is on the whole well built, although the houses are not well kept externally. Two main streets divide the large quadrangle of the town into four quarters. From the *Porta Felice* on the sea as far as the *Porta Nuova* by the royal palace extends the *Cassaro*, or *Strada Toledo*. This street, also called *Corso Vittorio Emanuele*, is intersected at right angles by the *Strada Macqueda* (*Corso Garibaldi*); at the point of intersection is the octagonal *Quattro Cantoni*, or *Vigliena*, a piazza constructed in 1609, adorned with colonnades and statues, and forming the central point of the city. The E. gate is the *Porta S. Antonino*, the W. *Porta Macqueda*. The prolongation of the street from the Porta della Macqueda is the *Str. della Libertà*, which with the *Via dei Capaciotti* forms the *Piazza Quattro Cantoni della Campagna*, and leads to the Giardino Inglese.

The principal *Town Gates* are the *Porta Garibaldi* or *Termini* (Pl. B, 4), near the *Porta S. Antonino*, by which Garibaldi entered the town, 27th May, 1860: the *Porta Montalto* (Pl. B, 2), outside of which the tragedy of the Sicilian Vespers was enacted, to the E. of the Palazzo Reale; and the *Porta S. Giorgio* (Pl. F, 5), through which the road to Monte Pellegrino (p. 237) leads.

Palermo is strongly recommended as a winter residence for consumptive patients on account of its mild, humid climate. In summer, especially when the sirocco blows, the heat is often intolerable.

The narrow and shallow harbour, in skirting which the ruins of Fort Castellamare are passed, called *La Cala*, extended in ancient and mediæval times far into the city, and was divided between the Piazza Marina and Quattro Cantoni into two arms, which enclosed the Acropolis, and separated it from the suburbs on the r. and l. The r. arm extended as far as the Palazzo Reale, whence the Greek appellation of the city 'Panormos' (entirely harbour) and its reputation as a seaport, although now inaccessible to large vessels. The ancient Panormus was erected on the site of the Phœnician settlement *Machanath* by the Greeks, but, until the conquest of Sicily by the Romans, was one of the most important strongholds of the Carthaginian invaders. It was then captured by the Romans and afterwards colonised by Augustus. On the fall of the W. empire the city fell under the sway of the E. emperors; in 831 the Arabians, and in 1072 the Normans obtained possession of it, and here their emirs and kings resided. After 1266 the French took possession of Palermo, but were expelled in 1280 (Sicilian Vespers). The monarchs of the house of Arragon seldom resided here. Palermo had fallen into the hands of the Chiaromonte, powerful feudal barons, who erected a spacious palace for themselves here. Subsequently the viceroys of Sicily, notwithstanding the loud remonstrances of Messina, selected this city as their residence and ruled here until 1799, when the Bourbon Ferdinand IV. was expelled from Naples, and himself took up his quarters in the royal palace. After 1815 the viceroys resumed their rule, and had to contend against the rebellions of 1820, 1837, and 1848, till in 1860 the subversion of the existing government was at last effected. A prefect now resides at Palermo. It is the seat of the chief military authorities of the island, of the supreme court of justice, and of one of the seven Italian universities of the highest rank. The commerce of the place is, after Messina, the most considerable in the island; sumach is the principal export. From 1827 to 1848 not a single new house was erected in Palermo, but the town has extended considerably since 1860, especially towards the S. W. It is divided into six sections; the four former divisions were called Rioni.

With the exception of the *Catacombs*, outside the Porta d'Ossuna (to the r. of the Porta Nuova), discovered in 1785, and traces of a *Roman House* recently excavated in the Piazza of the palace, with a fine mosaic, Palermo now possesses no ancient architectural remains. For admission to these, apply to the Commissione delle Antichità (Antico Collegio de' Gesuiti. Pl. 79). This want, however, is amply compensated for by the interesting mediæval monuments (p. 220) and the museum (p. 232).

We start from the Porta Nuova at the W. end of the city.

The **\*Palazzo Reale** (Pl. 87) rises on a slight eminence, which has in all ages been the site of the castle of the city. It is of Saracenic origin. Robert Guiscard, King Roger, the two Williams, Frederick II., and Manfred added to the structure, and it afterwards underwent many alterations.

When approached from the Toledo, the last door to the l. leads to the palace-court. Here on the first floor, in the r. wing, is situated the celebrated **\*\*Cappella Palatina**, erected by Roger I. in 1132, and dedicated to St. Peter, a most magnificent specimen of mediæval architecture, and accounted the most beautiful castle-chapel in the world (when closed, it is opened by the custodian, who lives on the opposite side of the arcades, No. 83; fee 1/2 fr.).

Including the apse, the church is 108 ft. in length, and 42 ft. in width. It is a basilica consisting of nave and aisles with a choir five steps higher, and is entered by a vestibule of seven columns, six of which are of Egyptian granite. The Saracenic pointed arches of the aisles are supported by five granite or cipolline Corinthian columns, 16 ft. in height. The walls are covered with mosaics on a gold ground, representing subjects from the Old Testament, and the lives of Christ, St. Peter, and St. Paul. In the centre of the apse Christ is represented in the style which recurs in all Norman mosaics, the finest specimen of which is at Cefalù (comp. p. 220). The dome, rising 59 ft. above the mosaic pavement, is perforated by eight narrow windows, and bears Greek and Latin inscriptions. The characters on the other portion of the ceiling are Cufic or ancient Arabian. An ambo or reading-desk on the r., and a marble candlestick, 15 ft. in height, also deserve inspection. The Gothic choir-stalls are modern.

The tower of *S. Ninfà*, containing the observatory (director Sign. Cacciatore), is regarded as the most ancient portion of the castle (shown 8—3 o'clock; ascend from the court by the stair opposite the entrance; then follow a passage to the l. beneath the arcades of the 3rd floor, and ascend again by a stair on the r.; custodian  $\frac{1}{2}$ —1 fr.)

Magnificent panorama from the summit: at the feet of the spectator lies the Piazza Vittoria, above the l. angle of which rises *S. Rosalia*; in front of the latter the *Pal. Vescovile*: r. the *Toledo*, to the l. beyond it the harbour, commanded on the l. by the *Monte Pellegrino*; l. in the background the mountains of the *Capo Gallo*; below them, in the foreground, the *Porta Nuova*, where *Garibaldi* once resided; l., farther distant, *La Zisa*, a yellow building with numerous windows; farther to the l. in the background the pointed *Monte Cuccio*, prolonged on the l. by the hill of *Monreale*. Farther to the l., at the spectator's feet, the *Giardino Reale*, above it the *Piazza dell'Indipendenza* with the obelisks. In the foreground, S.E., the tower of the red church of *S. Giovanni degli Eremiti*, beyond it the cypress-grove of the *Campo Santo*; in the distance, at the base of the lofty *M. Grifone*, lies *S. Maria di Gesù*; more to the l., *M. Catalano*, abutting on the sea; on the promontory, to the r. of the latter, the *Bagaria*.

Besides the *Cappella Palatina* the palace contains the so-called *Stanza di Ruggiero*, with interesting mosaics, and an apartment with portraits of the viceroys.

In the vicinity, behind the *PIAZZA DELLA VITTORIA* (Pl. C. 2), or palace yard, where a *Statue of Philip IV.* stands, and separated from the palace by the street leading to the *Porta di Castro*, is situated \**S. Giovanni degli Eremiti* (Pl. 32) (generally closed; entrance *Via de' Benedittini* 36, fee  $\frac{1}{2}$ —1 fr.), one of the earliest existing Norman churches, and still presenting an almost entirely oriental aspect. The church is constructed in the form of a so-called Egyptian cross (T), with three apses, a large, and four smaller domes. Adjacent to the church, the bell of which was the first to ring the alarm on the occasion of the massacre known as the *Sicilian Vespers*, are small, but interesting cloisters, in a dilapidated condition.

Opposite the palace stands the *Spedale Grande* (Pl. 93), erected within the space of one year by Count Matteo Sclafani in 1330, purchased by the city in 1440 for the sum of 150 on-

cic (about 75*l.* sterl.), now a barrack. The arcades of the court are decorated (r.) with a large fresco of the 15th cent. by *Antonio Crescenzo*, the 'Triumph of Death', in a style resembling the Florentine (p. 221). 'Paradise', another large fresco by *Pietro Novelli*, 1634, is much damaged.

The N. W. corner of the Piazza is occupied by the *Archiepiscopal Palace* (Pl. 84); the façade towards the Piazza del Duomo in its present form dates from the 16th cent.; beautiful Gothic windows. The tower, connected with the cathedral by a graceful arch, was erected in the 12th cent.

To the r. in the CORSO VITTORIO EMANUELE, formerly the Toledo, and separated from it by the Piazza del Duomo, stands the \**Cattedrale, il Duomo della S. Rosalia* (Pl. 15; generally closed 12—4 o'clock), a remarkable edifice, in which restorations to its disadvantage have been undertaken in each century since its foundation. It was erected in 1169—1185 on the site of a more ancient church which had been converted into a mosque, and subsequently reconverted into a Christian place of worship by the English Archbishop Walter of the Mill (Gualterio Offamilio). The crypts, part of the S. side, and the E. end are the only remaining portions of the original structure. The chapel of S. Maria l'incoronata, a remnant of the most ancient cathedral, in which the Sicilian monarchs were wont to be crowned, was destroyed by the bombardment of 1860. The S. portal is an approximation to the northern Gothic style. The W. Façade, with the principal portal and the two towers, was erected in 1300—1359, and the whole disfigured in 1781—1801 by a dome constructed by the Neapolitan architect Fernando Fuga in spite of the remonstrances of the Sicilian architects. The restoration of the interior was undertaken by the same individual.

The r. aisle (l. of the S. Portal) contains the *Tombs of the Kings*. Here, in sarcophagi of porphyry, surmounted by canopies, repose: King Roger (d. 1154); his daughter Constance, wife of Henry VI. (d. 1198); his son-in-law Henry VI. (d. 1197), and his illustrious grandson Frederick II. (d. 1250). The sarcophagus of the latter, borne by four lions, is the finest. On the wall to the r. of the mortuary chapel are recorded the privileges granted to the city by Frederick, inlaid in marble. In 1781 the sarcophagi were transferred hither from a chapel contiguous to the choir, and opened. The remains of Henry VI. and Constance were greatly decomposed, whilst those of Frederick II. were in a good state of preservation. With the latter the remains of two other bodies were found, one unknown, the other probably that of Peter II. of Arragon. The corpse of the great emperor was enveloped in sumptuous robes with inscriptions in Arabic; beside him lay the crown and imperial apple, and his sword. The sacristy contains the imperial crowns and remains of robes, to which access cannot always be obtained (10 a. m. the best hour, application may be made to one of the *faccini* of the church).

The marble sculptures of the church are chiefly by *Antonio Gagini*, the finest of which are those on the pilasters of the *Chapel of St. Rosalia*, to the r. of the high-altar. Here the saint reposes in a sarcophagus of silver, 1300 lbs. in weight, exhibited only on 11th Jan., 15th July, and 4th Sept. The choir, which possesses fine old carved stalls, is separated from the



church by a marble screen. The statues in the niches, Christ and the Apostles, are by *Gagini*. The crypt beneath the choir, containing the remains of the archbishops, some of them in ancient sarcophagi, should also be visited. Here, among others, repose Gualterio Offamilio, and the archbishops Frederick and Peter of Antioch, both of Hohenstaufen extraction.

Proceeding hence by the Corso towards the sea, we pass (l.) the *Collegio Nuovo* (Pl. 79) of the Jesuits, which now contains the *National Library* (open the whole day) and the *Lyceum*, and reach (r.) the small *Piazza Bologni*, adorned with a Statue of Charles V. by Scipione Livolsi da Susa. To the W. stands the *Palazzo Villafranca*.

Continuing to descend, we reach the Quattro Cantoni (p. 226), and, passing the richly decorated church of *S. Giuseppe dei Teatini* (Pl. 35), follow the *Via Macqueda* towards the E. (r.), leading to one of the most interesting quarters of the town.

To the l. of the Via Macqueda is the *Piazza Pretoria* with a large *Fountain* erected in the 16th cent. by order of the viceroy Garcia di Toledo; the *Palazzo del Municipio* (Pl. 86), containing on the ground-floor Roman inscriptions and monuments, and in the large saloon on the first floor a \*statue of the youthful Dionysus, erroneously called Antinous; and the mansion of the Duca di Serradifalco.

A few paces farther the *Post-Office* (Pl. 88) is reached, within the precincts of which is situated the deserted church of *S. Cataldo*, a remarkable specimen of Sicilian-Norman architecture, probably erected previous to 1161 by Count Sylvester, the grandson of Duke Roger I.

Adjacent to the post-office buildings stands the celebrated church of *S. Maria dell' Ammiraglio*, commonly called \***La Martorana** (Pl. 54), erected by Georgios Antiochenos, grand-admiral of Roger I. and Roger II., in honour of the Virgin, during the first half of the 12th cent., as the well-preserved mosaic of the Madonna in the first chapel to the l. of the entrance shows. The church was originally quadrangular, with three apses towards the N., and a dome borne by four columns, entirely Byzantine in character, adorned inside and out with mosaics. In 1590 the nuns of the convent Martorana (founded in 1193, and in 1433 presented with the church, whence the name) caused the edifice to be extended towards the W. In 1685 the central apse was demolished and replaced by a square chapel, and in 1726 the work of destruction was carried still farther by the removal of the mosaics from the walls. The church is, however, now being restored in accordance with the ancient plan. One of the eight Corinthian columns bears Arabic inscriptions. To the r. a representation in mosaic: King Roger crowned by Christ. The original mosaics in the apses on the r. and l. and those in the dome are furnished with Greek

inscriptions. Over the altar, which is richly adorned with lapis lazuli, is an Ascension by Vinc. Anemolo.

The two upper storeys of the four-storeyed campanile date from the 14th cent. In 1726 the dome was removed in consequence of the damage done by an earthquake.

To the r. in the Via Macqueda, opposite the post-office, is situated the *University* (Pl. 99).

In the street adjoining the university on the r. we reach the *Casa Professa* (Pl. 13), with the Jesuits' Church, completed in 1683, and overladen with ornament. Adjacent is the *Biblioteca Comunale* (Pl. 77), entered by a Doric vestibule. It contains a most valuable collection of books and MSS. relating to Sicilian history. On the first floor is the 'Historical Hall', open daily from 9 to 2. Returning hence to the Via Macqueda, we reach the extensive *Palazzo Paternò*, with handsome arcades in the court, and, near the Porta San Antonino, the former *Teutonic Lodge*, the sadly disfigured church of which (*La Magione*; Pl. 42) was founded in the 12th cent. by the chancellor Matteo Ajello of Salerno, and presented to the Teutonic Order by Frederick II.

If we follow the Corso, or Toledo, and cross the Quattro Cantoni in the direction of the sea, after 5 min. a transverse street (Via Cintorinaria) to the r. leads us to *S. Francesco d'Assisi* (Pl. 25), in the piazza of that name. This church is a Norman structure, of which the façade now alone remains. The interior contains remains of frescoes by Novelli, of which that over the entrance is the best preserved.

About 3 min. walk farther the Toledo emerges on the LARGO DELLA MARINA (Pl. C, 5), one of the finest in Palermo, adorned with fountains and grounds. Here is situated the historically remarkable *Palazzo dei Tribunali* (Pl. 98), erected by Manfred Chiaramonte in 1307. Queen Bianca resided here in 1410, and victims of the Inquisition were subsequently confined here down to 1782. The building is now occupied by the courts of justice and the dogana. The well-preserved court is entered through the Dogana Regia.

In the neighbouring Via Alloro are the monastery *della Gancia* (Pl. 28), the monks of which have acted a prominent part in every revolution, including that of 1860, and the *Palazzo Patella*.

Farther on, to the l., is the small church of *S. Maria della Catena* (Pl. 47), erected in 1400 on the site of an earlier edifice. The façade, in which the ancient style predominates, exhibits the unusually depressed form of arch frequently seen in S. Italy towards the close of the Gothic period. The Loggia overlooks the small harbour of *La Cala*. — Following the Toledo, we reach the *Piazza di S. Spirito*, with the *Conservatorio*

(Foundling Hospital, etc.) of that name, founded in 1608. beyond which are the *Porta Felice* and the promenades skirting the coast.

The finest of the other churches is *S. Domenico* (Pl. 22), in the piazza of that name, erected in 1640, and capable of accommodating 12,000 persons. It contains several good pictures by Pietro Novelli and Vincenzo Ainemolo.

Near *S. Domenico* is the \***Museum**, formerly in the University, but lately transferred to the suppressed monastery dei Filippini all' Olivella (Pl. 63), near the *Porta Macqueda* (open daily, 10—3, except Sundays and Mondays, adm. 1 fr; closed from Wednesday of Passion Week to Easter Tuesday inclusive).

**Antiquities.** A small court with a colonnade is first entered, a door on the l. side of which leads to the collection of vases and the picture-gallery. We then pass through more extensive cloisters, along the walls of which are placed Etruscan cinerary urns, to the Museum. A room is first entered containing two freely restored statues of Jupiter from Soluntum and a Cæsar from Tyndaris, as well as several tomb-cippi and sarcophagi. Beyond this, to the r., is a room with busts, a statue of Marcus Aurelius, and other sculptures. The arrangement of all these is still uncompleted. A door to the l. in the latter room leads to the principal saloon of the Museum, containing the celebrated *Metopæ of Selinus*, the most ancient specimens of Greek sculpture, with the exception of the lions of Mycene. (comp. *Introd.*, p. xxxii.) They belong to different periods. The oldest, dating from the first half of the 7th cent., still bear traces of the Oriental style from which Greek art derives its origin. 1. A Quadriga (combat of Peleus and Ctenomachus); 2. Perseus slaying the Medusa; 3. Hercules Melampygos with the Cereopes. These reliefs belonged to the central temple (C) of the W. hill of Selinus (p. 244), and were discovered in 1823. — 4. and 5. Fragments of temple F of the Neapolis of Selinus, representing, as is conjectured, a contest between the gods and giants, probably coeval with those from the temple of Ægina, now at Munich. 6—10. From the pronaos and posticum of temple E, and probably belonging to the 5th cent.: 6. Heracles and Hippolyta; 7. Zeus and Hera on Ida; 8. Diana and Actæon; 9. Athene and the giant Pallos; 10. Apollo and Daphne, erroneously so called. These were discovered by Cavallari in 1831. The nude portions of the female figures are inlaid in white marble. In 1865 the same investigator discovered another fragment, with the altar of Hera from temple E, a Greek inscription, and remains of the statue of the goddess. — The two Greek-Phœnician sarcophagi from Cannita near Palermo (p. 239), placed near the entrance-door, should also be examined. — The door to the l. leads into other rooms, in which there are temporarily placed an Æsculapius from Girgenti, an archaic Venus, a Minerva of the same character, a small Marsyas of pavonazzetto, a young satyr from Pompeii. Greek tomb-reliefs, and fragments of sculptures.

The **Picture Gallery** (approached from the small entrance-court), although not extensive, merits a visit. Most of the pictures are from suppressed churches and monasteries. Their arrangement is still uncompleted. Those in the CORRIDOR or the SECOND FLOOR, being of inferior value, need not detain us long. The best are: *Barbalunga*, a pupil of Domenichino, *St. Cecilia*; *School of Rubens*, Holy Family, injured by cleaning; *Palma Vecchio*, Holy Family; Sketch in colours and drawings from Novelli's fresco in the Spedale Grande which is now obliterated: *Spagnolotto*, *Pietà*; *Van Dyck*, *Andromeda* (completely painted over), and a martyr (*St. Ursula*?); *Ainemolo*, *St. Conrad*. — The ROOM WITH SKYLIGHTS contains all the works of the native masters (p. 221): *Camillo*, *Madonna*, with mosaic frame; numerous unknown altar-pieces of the 14th and 15th cent., the chief of which is a *Coronation of the Madonna*. It is curious to observe how long the Gothic style of framing these altar-pieces pre-

veiled. The latest, and also best, of the whole series bears the date 1162. Next follows, *Antonio Crescenzo*, Madonna enthroned, and surrounded by six saints and the donor. *Ainemoto*: Scourging of Christ, with the inscription, 'expensis nationis Lombardorum, 1542': six small scenes from the childhood and youth of Christ, including a charming Presentation in the Temple; a curious representation of the Madonna as the deliverer of souls from purgatory; predella scenes in connection with the St. Conrad in the corridor; and lastly the master-piece of this painter, the Descent from the Cross, sombre but harmonious in colouring, tender in sentiment, and admirably executed. The Coronation of the Virgin attributed to *Antonello da Messina* is of German origin; and the St. Thomas Aquinas, victorious over the heretic Averrhoes, and surrounded by a numerous congregation, is by *Antonello da Saliba*. The gallery contains a good collection of the works of *Novelli*, the last great Sicilian master, including his portrait by himself, Madonna enthroned, with saints, the Communion of Mary Magdalene, SS. Anna and Mary, and the Release of Peter from prison. Among Novelli's favourite and frequently recurring types are tall and almost exaggerated forms which strike the spectator, especially in the case of female figures, but in his delineation of characters advanced in life he rivals the best masters of the Neapolitan school. — The gem of the collection, a work of the highest merit, is preserved in a cabinet on the third floor along with several Italian and Netherlands pictures of no great value: a small Altar-piece with wings, or diptych, of the *School of Van Eyck*. This picture would not be unworthy of John van Eyck himself, but the clear colouring and the miniature-like execution point to some later master (perhaps Gerhard David). When the shutters are closed the spectator is presented with a scene of Adam and Eve in a richly peopled Paradise. Adam's head is very naturalistic, but the figure is not inaccurately drawn. In the background is an angel driving the pair out at the gate of Paradise. On the wings being opened, we perceive in the central scene a Madonna in a red robe, enthroned on a broad Gothic choir-stall, with her flowing hair covered with a white cloth. In her lap is the Infant Christ; on her r. and l. are angels singing and playing on instruments, beautiful and lifelike figures. On the l. wing is represented St. Catharine, on the r. wing St. Dorothea, the former holding up a richly executed ring, the latter with white and red roses in her lap, and both with angels at their side. The delicate execution of the trinkets on the drapery of the female figures and the pleasing landscape in the background as far as the extreme distance are really admirable. This is one of the very finest works of the early Flemish school. It formerly belonged to the Duca di Malcagna, and was presented to the museum as a 'Dürer'. The black case, covered with leather and adorned with Gothic ornaments, is probably coeval with the picture itself.

The Room adjoining the last contains the celebrated Ram of Syracuse (the fellow to which disappeared in the Revolution of 1848). Facing us: Hercules capturing the Arcadian stag, a group in bronze from Pompeii. Along the sides of the room, six vases from Girgenti; on the second on the l., the Finding of Triptolemus.

By the entrance-wall, to the l., is a collection of vases of Lower Italy, to the r. terracottas and vases from Gela. Above these are two Pompeian pictures, a tragic and a comic scene. By the l. window-wall is a cabinet of golden trinkets. The other cabinets contain reliefs and figures in terracotta, votive limbs, and vases, chiefly from Sicily.

*Private Collections* are not numerous at Palermo. The Septimiana library of the *Principe Trabia* (Pal. Trabia, Via Macqueda 387) contains valuable works on the history of Sicily. The cabinet of antiquities contains several good Sicilian vases. The fine collection of Venetian glass is rarely shown (apply to the intendant). — *Agostino Gallo*, the historian of art, possesses a valuable collection of portraits of celebrated Sicilians.

Of *Mediaeval Architecture* of the later period Palermo possesses many interesting examples in secular buildings, scattered throughout the city. Besides the Chiaramonte (p. 231), Sclafani (p. 228), and Patella (p. 231) palaces, and the Gothic window of the archiepiscopal palace (p. 229), the connoisseur should examine the remains of a palace near S. Antonio in the Via della Vergini (Pl. D. 4), those in the Via del Protonotaro, the tower of the palace of the Duca di Pietratagliata, and that of the Quaranta Martiri.

\*WALKS. \**La Marina*, on the coast, between the Porta Felice and the public garden. *La Flora*, a favourite and fashionable evening promenade in summer (concerts from May to September 9—12 p. m.), is planted with flowering trees (*erythrina corallodendron* and *cercis siliquastrum*), and has recently been extended and embellished. Then the *Giardino Inglese* (Pl. J, 4). Also the beautiful *Giardino Garibaldi*, in the Piazza Marina (Pl. C, 5). The *Botanical Garden* (Pl. A, B, 5), adjoining the Flora, containing many rare exotics, and the Garden of Acclimatisation in the Stradone di Mezzo Monreale are interesting both to botanists and non-scientific visitors.

## 23. Environs of Palermo.

### a. Monreale.

#### *La Cuba. La Zisa. S. Martino.*

Distance to Monreale about 5 M. Monotonous road as far as the Salita (carr. 2—2½ fr.), where a carriage may generally be found for the return-journey. The ascent of the hill thence is a pleasant walk of ½ hr. by the old road. Carriages for the excursion may also be hired outside the Porta Nuova, 5 fr., including a stay of 1½—2 hrs. The locandas at Monreale are poor; the least objectionable is that opposite the cathedral. Those who purpose spending several hours at Monreale and then proceeding to S. Martino (p. 236), about 3 M. farther, will do well to take a supply of provisions in their carriage. Those who ride or walk from Monreale to S. Martino may send the carriage back to Boccadifalco (p. 236), directing the driver to wait there. Donkey 2½—3½ fr. Beggars and donkey-attendants in the town often excessively insolent. The excursion to S. Martino is hardly safe, in the present state of the country, without an escort.

When the Porta Nuova is quitted, the Largo di S. Teresa or dell'Indipendenza (Pl. C, 1) is entered. The perfectly straight prolongation of the Str. Toledo leads to Monreale. The road to the l., the Str. Porrazzi, leads to Parco. On it is situated the *Casa de' Matti*, a well-conducted lunatic asylum.

Farther on, to the r. in the piazza, stands the *Palace of the Duc d'Aumale*. Although the duke has not visited this mansion since 1860, the extensive garden is well kept, and should be visited by those whose stay at Palermo permits (trifling fee). On the road to Monreale, the extensive poor-house is situated on the r., and on the l. the —



I CONTORESI DI  
**PALERMO.**

I CONTORESI DI  
**TRAPANI.**



\***Cuba**, now a barrack, but once a Saracenic château, which, as is conjectured from the illegible Arabic inscription on the parapet, was altered by William II. in 1181. The palace, in the interior of which are still preserved remains of handsome decorations in the Moorish style, was surrounded by an extensive park and fish-ponds. A pavilion once belonging to it is now on the opposite side of the street in the garden of the Cavaliere Napoli, and is called *La Cubola* (Decamerone v, 6).

Farther on, on the l. side of the road, is the *Capuchin Monastery*, in the subterranean corridors of which are preserved the mummified bodies of wealthy inhabitants of Palermo, sumptuously decorated. This grotesque and melancholy spectacle should be seen by the curious. A pleasanter impression is produced by a visit to the charming \**Villa Tasca*, to the l. of the road, where the Swiss cottage stands. Conte Tasca, one of the first systematic farmers of Sicily, possesses an experimental station here, and has surrounded his summer-residence with the most beautiful garden at Palermo (no fee; visitors ring at the entrance to the flower-garden). A little farther, the road, constructed by the celebrated Archbishop Testa of Monreale, ascends by windings to the 'royal mount' (1231 ft.), on which in 1174 William II. founded a Benedictine abbey, and in 1170—76 erected the far-famed —

\*\***Cathedral of Monreale**, around which a town of 15,561 inhab. has sprung up since Monreale became the seat of the second archbishopric in the island. The church, in the form of a Latin cross, 333 ft. long and 132 ft. wide, possesses three apses, a nave, and two aisles. The entrance is flanked by two square towers. The magnificent portal possesses three admirable \*bronze doors dating from 1186, the largest of them executed by 'Bonannus Civis Pisanus', the two others by Barisano, and adorned with reliefs from sacred history. The pointed arch of the nave is supported by eighteen columns of granite. The transept is approached by five steps. Four pillars support the pointed vaulting which is constructed quite in the Arabian style, and much depressed like that of the portal.

The mosaics with which the walls of the church are entirely covered occupy a space of 60,896 sq. ft., and consist of three different classes: scenes from the Old Testament (prophecies of the Messiah), from the life of the Saviour, and from the lives of the apostles. The nave contains Old Testament subjects down to the Wrestling of Jacob with the Angel, in two rows of twenty tableaux. Each aisle contains nine, and each transept fifteen scenes from the history of Christ. On the arches of the transept are subjects from the life of SS. Peter and Paul. In the tribune the bust of Christ (with the inscription, *I. Xc. πασις*); beneath it a Madonna in Trono with two angels and the Apostles at the side; under these are fourteen saints. In the niches at the sides Peter and Paul. Above the royal throne is portrayed King William in the act of receiving the crown direct from Christ (not from the pope!); above the archiepiscopal seat he is represented as offering a model of the cathedral to the Virgin. — Sarcophagi in the transepts contain the remains of William I. and his three sons Roger (d. 1164), Henry (d. 1179), and William II. The monu-



ment of the latter in the r. aisle was erected in 1575. The l. transept contains fine wood-carving in high-relief.

The church was seriously injured by fire on 11th Nov., 1811, but has been judiciously restored. The visitor should not omit to ascend to the roof of the cathedral for the sake of the magnificent \*view it affords. The garden of the monastery (reached by going round to the back of the cathedral) also commands a charming prospect; the atmosphere here in spring is laden with the delicious fragrance of the orange-blossoms. Of the ancient Benedictine monastery, which William supplied with monks from La Cava, nothing remains save the celebrated \**Cloisters*, the pointed vaulting of which is adorned with mosaics and supported by 216 columns in pairs. The capitals are all different, the shafts also vary (date 1200). — In the modern monastery the marble staircase adorned with pictures by Velasquez (not the Spanish master of that name) and Pietro Novello (Monrealese) are the principal objects of admiration. — The library contains a valuable collection of Arabic documents, ancient pictures, etc., all of which are enumerated in detail in the catalogue.

From Monreale a steep path to the r. (*Le Scale*) ascends in 1 hr. to the top of the hill, crowned by a now deserted fort (2558 ft.). After passing the culminant point, we descend to the ancient Benedictine monastery of **S. Martino**, founded by Gregory the Great. Magnificent \*view. Handsome entrance-hall. The museum contains antiquities of no great value, but several well-executed vases, and paintings by Monrealese. The library possesses several beautifully illuminated missals. With this library is connected the reminiscence of the extraordinary historical forgeries of the Abate Giuseppe Vella, who had founded a history of Sicily on a forged Arabic MS., but was detected by the oriental linguist Hager of Vienna in 1794.

From San Martino we descend to the picturesque valley of *Boccadifalco*, and thus return to Palermo. To the l. is the *Convento di Baida*, now occupied by Franciscan Minorites, but founded by Manfred Chiamonte for Cistercians. Here in the 10th cent. lay *Baidhâ*, a Saracenic village which was connected with Palermo by a row of houses. The terrace affords a fine view. In the vicinity is the not easily accessible stalactite cavern *Quattro Arce*. The village of *Altarello di Baida* contains remains of *Mimmerum*, a place founded by Roger. Farther on, the piazza *Olivuzza* is reached, where the \**Villa Serradifalco* (Pl. G, 1), remarkable for its beautiful grounds and luxuriant vegetation, is situated. (The celebrated *Villa Butera*, now demolished, was formerly adjacent.)

In the vicinity, about 1 M. from the Porta Nuova, stands the Saracenic chateau \***La Zisa** (fiacre from the town 2 fr.),

the flat roof of which affords the finest \*view of Palermo. This edifice was founded by William I. on the site of a Saracenic palace, of which the fountain-enclosure and a vault with pigeon-holes in the upper storey are now the sole remnants. Beneath an archway decorated with honey-combed vaulting an abundant fountain flows over marble steps. It formerly emptied itself into a fish-pond with a pavilion in the centre. The Arabic inscription is of the Norman period. Of the house, the property of the Marchese San Giovanni, visitors see the fountain-vault and the platform only (fee  $\frac{1}{2}$ —1 fr.). One of the large neighbouring orange-gardens should be visited for the sake of seeing their luxuriant vegetation (trifling fee).

### b. Monte Pellegrino. The Favorita.

\*Monte Pellegrino, an indescribably beautiful mass of rock, consisting of grey limestone of very early formation, rises at the N.W. extremity of the gulf of Palermo. In a cavern in this mountain the remains of St. Rosalia (according to tradition, a niece of William II., who whilst in the bloom of youth fled hither from motives of piety) were discovered in 1664, and conveyed to Palermo. Their presence at once banished the plague then raging, and from that time St. Rosalia has been the patron saint of the city. Chapels were erected and brilliant festivals instituted in her honour. The devout undertook pilgrimages to the mountain. A pathway supported by buttresses and arches leads to the sacred spot, which far better befits the humility of the saint than the sumptuous festivities which are celebrated to commemorate her retirement from the world.

Goethe.

We quit Palermo by the Porta S. Giorgio (Pl. F, 5), and reach the foot of the mountain by carriage (in  $\frac{1}{2}$  hr.;  $\frac{1}{2}$  fr.); the ascent (1958 ft.) takes an hour more (donkey 2 fr.). The excursion has of late been considered somewhat hazardous. To the r. as the city is quitted stands *Fort Castellamare*, half demolished in 1810; then on the harbour to the l. the spacious prison. On arriving at the foot of the mountain we perceive the *Villa Belmonte* to the r., on an eminence by the sea, to which, if time permit, we may drive for the sake of the view it commands.

The path at first ascends in steep zigzags, but afterwards becomes easier. Large herds of cattle, horses, and donkeys graze on the summit in spring. As lately as the 15th cent. the mountain was clothed with underwood. Hamilcar Barca cultivated corn here, on the *Eireta*, when in B. C. 247—241 he settled on the mountain with his soldiers and their families in order to keep the Roman garrison of Panormus in check. Under an overhanging rock of the summit of the mountain, which is not easily accessible from the opposite side, is the *Grotto of St. Rosalia*, where some pleasant hours may be spent, provided the noisy hounds of the quail-hunters do not happen to be shut up in the neighbouring yard. The grotto has been converted into a church by the addition of a vestibule (dwelling

of the 'parroco' to the l.). The water which constantly trickles down the sides is collected and carried off in leaden gutters. The small decorated cavern in which the holy maiden performed her devotions is shown by candle-light; in front of it a recumbent statue by the Florentine Gregorio Tedeschi, with sumptuously gilded robes. 'The head and hands of white marble are, if not faultless in style, at least so natural and pleasing that one cannot help expecting to see them move' (Goethe). On quitting the chapel we proceed to the l., passing the dirty cottages, to the small \*Temple (20 min. walk farther), commanding the finest view towards the sea. The colossal statue of the saint is said to have been deprived of its head by lightning. Good walkers may now descend by goat-paths towards the S.W. direct to the Favorita; others will prefer to retrace their steps and descend by the same path.

Between Monte Pellegrino and the mountains W. of Palermo lies a flat plain, partially separated from the sea on the N. by the *Capo Gallo*. The city is quitted by the Porta Macqueda, beyond which the Str. della Libertà (on the r. the monument of Ruggiero Settimo, the Sicilian nobleman and patriot, d. 1862, as honorary president of the Italian senate) leads to the *Giardino Inglese*, adorned with a bust of Garibaldi, and, passing a number of villas belonging to the nobility of Palermo, to the royal château of **La Favorita** (a 'permesso', procurable at the hotels, is necessary for the château itself, but not for the park). This magnificent country-residence was erected by Ferdinand IV. in the Chinese style, hung with innumerable little bells, and surrounded by grounds with winding walks planted with box. — Travellers interested in agriculture should now proceed to the *Istituto Agrario*, founded by Carlo Cuttò, Principe di Castelnuovo, who acted a conspicuous part in the events of 1812. (After bequeathing a considerable sum to the man 'who should succeed in re-establishing the constitution of Sicily', he committed suicide by voluntary starvation.)

### c. Bagaria. Solanto.

RAILWAY to Bagaria (and Termini), three trains daily; fares 1 fr. 50, 1 fr. 10, or 80 c. — Carriage 8—10 fr. — The railway-station lies outside the Porta S. Antonino (Pl. B, 3). Travellers starting by the first train may inspect the most interesting points of Solanto and Bagaria, and continue their journey by the next train to Termini (p. 263).

A short distance from the town the railway crosses the *Oreto*; beyond it, to the l. below, is seen the lofty arch of the now abandoned *Ponte del Ammiraglio*, constructed in 1113 by the admiral Georgios Antiochenos. Immediately adjoining it are situated the ruins of the most ancient Norman church in Sicily, *San Giovanni dei Leprosi*, founded by Roger. Here, in B. C. 251, the consul Metellus conquered the Carthaginians,

and captured 120 elephants. In the neighbouring bay Duquesne annihilated the greater part of the united Dutch and Spanish fleets in 1673. Traversing the most fertile district of the coast at the base of *Monte Grifone*, in which the Saracens once cultivated the sugar-cane, the train stops at stations (5 M.) *Ficarazelli*, (6¼ M.) *Ficaruzzi*, and —

8 M. **Bagaria**, or *Bagheria*, a country-town containing groups of palatial villas of Sicilian nobles, abandoned after the proprietors had ruined themselves by celebrating festivals here in honour of Queen Caroline at the beginning of the present century. Of these the *Palazzo Valguarnera* alone merits a visit, for the sake of the magnificent view which it commands. The *Villa Butera*, *Villa Palagonia*, and others contain a few works of art in a fantastic and quaint style. At (10 M.) stat. *Sta. Flavia* Phœnician tombs, which may be regarded as embryo catacombs, were discovered in 1864. (Journey hence to Termini and Lercara, see p. 262.)

Omnibus from the station to the church in 20 min., fare ½ fr.; thence to the l. by a road leading from the church at a right angle. Then through the last house on the l. to the E. hill of the promontory *Catalfano*, where the Phœnician stronghold *Solœis*, or *Soluntum*, now \***Solanto**, once lay. The period of its destruction, probably by the Saracens, cannot now be determined. The ancient paved causeway, ascending the hill in zigzags, has been brought to light; to the r. and l. are houses, among which is the so-called Gymnasium, a court with colonnade of two storeys (custodian ½—1 fr.). Admirable \*view from the summit, the site of an ancient temple of Zeus, where the statue of Zeus now in the museum at Palermo was found. A house with mural paintings here deserves inspection. Towards the E., where the *Tonnara di Solanto* is situated, lay the harbour of the town.

Good walkers may clamber down the steep hill, reach Bagaria by a direct footpath, and visit the villas there. From Bagaria to the station 1½ M.

Farther up on the brook *Bagaria* (the ancient *Eleutherus*), 1 M. to the E. of *Portella di Mare*, once lay a large Phœnician town, afterwards a Saracenic stronghold, called *Kasr-Sâd*. The modern village is *Cannita*, and the Greek-Phœnician sarcophagi of the museum of Palermo were found here.

#### d. S. Maria di Gesù.

Proceeding from the Porta S. Antonino direct towards the *Monte Grifone*, we reach the (2¾ M.) suppressed Minorite monastery of **S. Maria di Gesù** (fiacre 1½ fr.). The \*view of Palermo, with Monte Pellegrino in the background, is so picturesque that this point is a favourite resort of artists. The hill

should be ascended at least as far as the crosses. Near the monastery, 164 ft. above the sea-level, is the *Grotta de' Giganti*, where the remains of antediluvian animals (mammoth, etc.), formerly supposed to be bones of giants, were found.

On the way back to Palermo, to the r. of the road, are the remnants of the Saracenic-Norman château *La Favara*, now *Mare Dolce*, the magnificence of which Arabian and Jewish travellers of the middle ages were never weary of describing, and where Frederick II. also held his court. To the l., as the town is approached, extends the *Campo di Santo Spirito*, where in 1782 the old cemetery was laid out (the new lies on the N. side of Monte Pellegrino). In 1173 Walter Offamilio had founded a Cistercian monastery here, and in its vicinity a century later, 31st March, 1282, the massacre of the Sicilian Vespers began, during which the bell of S. Giovanni degli Eremiti was tolled.

From Palermo an excursion may be made by steamboat (on two Sundays of each month, fare 7½ fr.) to the island of *Ustica*, 41 M. distant, and 10 M. in circumference. Its principal mountains are the *Falconiera* on the E. and the *Quadrigo di Mezzo* (3411 ft.) to the W. The island was colonised by the Phœnicians in ancient times, and was subsequently taken by the Romans. During the middle ages it was but thinly peopled. As lately as 1762 the whole population was murdered or carried off by pirates. The number of inhabitants is now 2231. The cavernous formations here are interesting to geologists. Fossil conchylia are also found in the island.

## 24. From Palermo to Segesta, Castelvetro, and Selinunto.

The most direct route to the ruins of Segesta and Selinunto is by Calatafimi, and thence by Salemi to Castelvetro. 1st Day. By diligence (9 fr. 60 c.) or periodica to Calatafimi (40¼ M.). 2nd Day. To Segesta, 4 M. from Calatafimi, and back; then to Castelvetro (27 M., dilig. 6 fr. 45 c.). 3rd Day. To Selinunto and beyond it, see R. 25. Three-horse carr. from Palermo to Castelvetro, where the carriage-road terminates, 60–70 fr. and a gratuity. — Those who contemplate visiting Segesta only, and returning to Palermo, may, if the steamboats suit, extend their excursion to Trapani and Monte S. Giuliano (p. 246): 1st Day, to Calatafimi; 2nd Day, to Segesta and by diligence to Trapani (5 fr. 55 c.); 3rd Day, to Monte S. Giuliano; 4th Day, by steamer from Trapani to Palermo. Or in the reverse direction, by steamboat to Trapani and back by diligence. The steamers of the *Florio Co.* run once weekly from Palermo to Syracuse by Trapani. Those who desire to visit Segesta only cannot accomplish the journey by carriage without change of horses in less than three days. The distance is shorter via Alcamo (30 M.) and thence direct to Segesta (8¼ M.), but this route is generally considered hazardous. Carriage for 3 days 60–70 fr., and 3–5 fr. buonamano.

The road to Trapani leads by —

(4 M.) *Monreale*, and crosses the beautiful valley of the *Simeto* with its luxuriant orange-groves, beyond which the small town of *Parco* becomes visible on the l. and the slope of *M. Caputo* is ascended. After an ascent of ½ M. the road turns to the W., enters a desolate rocky valley enclosed by precipitous mountains, which on all sides belong to the monks of S. Martino, and de-

scends to the small town of *Borghetto* (6000 inhab.). A fertile, well-irrigated tract is now traversed, in which near *Giardinello* the Duc d'Aumale possesses extensive and admirably farmed estates (zuppo). From *Borghetto* the road leads by a royal domain (l.) and past the base of the *Montagna della Croce*, a red limestone-rock, to the country-town of —

(17 M.) *Sala di Partinico* (*Locanda della Bambina*), with a population of 19,072. Beyond the mountain-chain which towers to the N. of Partinico (*Mte. Belvedere* and *Mte. Orso*), not far from the sea, is situated *Carini*, once the free Sicanian town of *Hyccara*, whence in 415 the Athenians are said to have carried off the afterwards so celebrated courtesan *Lais*, then a girl of 12 years. Beyond Partinico the dreary village of *Valguarnera* is passed. The conical mountain to the l., adjoining *M. Mitro* (3546 ft.), is the *Pizzo di Marabella*. The road then leads through several ravines to —

(30 M.) **Alcamo** (*Albergo Italiano*, in a side-street, opposite the cathedral, and *Locanda della Fortuna*, both tolerable), a town of Arabian origin, with 19,518 inhab. In 1223, after an insurrection, Frederick II. substituted a Christian for the Saracenic population, but the town (853 ft. above the sea-level) still has a somewhat oriental appearance. Above it rises the *Mte. Bonifato*, or *della Madonna dell' Auto* (*Alto*) (2713 ft.), whence a magnificent prospect of the *Bay of Castellamare* is obtained. The house pointed out here as that of *Ciullo d'Alcamo*, the earliest Sicilian poet, is in reality of much more recent origin.

From Alcamo the road descends into the valley of the *Fiume Freddo*, the *Crimissus* of the ancients, on the banks of which, nearer its source, *Timoleon* with 11,000 men defeated 70,000 Carthaginians, whilst the latter were attempting to cross the river, B. C. 340. On the left bank of the mouth of the river lies *Castellamare*, which gives its name to the entire bay between the promontory of S. Vito on the W. and *Rama* on the E. It was once the seaport of *Segesta*, and now carries on a considerable trade with Italy (8986 inhab.), but has the reputation of being a very hotbed of Sicilian brigandage.

The road now ascends from the *Fiume Freddo* to —

(40 M.) **Calatafimi** (*Locanda di Matteo*, poor; *Albergo Giabaldi alla Piazza Maggiore*, very rustic; bargaining necessary at both; the curé *Niccolò Consentino* may be applied to for information). If we ascend the principal street, a good footpath diverging to the r. beyond the town will lead us to the summit of the castle hill. Fine \*view hence of the temple, the town below, and the extensive mountainous landscape in the environs.

A visit to (4 M.) *Segesta* requires 4—5 hrs., guide necessary (2—3 fr., *Niccolò Morsellino* recommended; mule 2½—3 fr.). The path is rugged, but extremely picturesque. It descends im-

mediately from the town to the N. into a sudden valley, watered by several brooks. Before us rises the almost perpendicular *Mte. Barbaro*, on the summit of which Segesta was situated. It is advisable to ascend to the l. of the mountain by the course of the *Fiumara Pispisa*, to visit the temple beyond *M. Barbaro* first, and thence to ascend to the summit, from which the descent may either be made by the ancient approach to the town to the *Fiumara*, or again by the temple, and then to the r. round the mountain to *Calatafimi*.

**Segesta** (*Egesta*), one of the most ancient towns in the island, was not of Greek origin, and though completely Hellenised after the lapse of centuries, it was incessantly engaged in war with its Greek neighbours.

The Greeks entertained the unfounded opinion that the Egestans were descended from the Trojans, who settled here near the warm springs of the *Scamander* (*Fiume Gaggera*), and had combined with the Elymi so as to form a distinct people. During the Roman period the tradition accordingly arose that the town was founded by *Æneas*. The ancient town experienced the most disastrous vicissitudes. Oppressed by the inhabitants of *Selinus*, the Egestans invited the Athenians to their aid, and after the defeat of the latter at *Syracuse*, they surrendered to the Carthaginians, who destroyed *Selinus* and *Egesta* also. After that period the temple remained uncompleted. The town, however, recovered, and hoped to throw off the Carthaginian yoke by seeking the co-operation of *Agathocles*; but the tyrant on his return from an expedition against Carthage massacred the ill-fated inhabitants on the banks of the *Scamander* in order to appropriate their treasures, whilst others were sold as slaves. The town was then named *Dicæopolis*. During the first Punic War the inhabitants allied themselves with the Romans and changed the name of their town from the ill-omened *Egesta* (*egestas*) to *Segesta*. The Romans, out of veneration for the ancient Trojan traditions, accorded them some assistance. *Verrus* despoiled the town of the bronze statue of *Demeter*, which had once been carried off by the Carthaginians and restored by *Scipio Africanus*. The ruins still in existence are the following: —

The \*\**Temple*, situated outside the town, on an eminence (904 ft.) above the *Torrente Pispisa*, is a peripteros-hexastylus of thirty-six columns, but was never completed. The columns are therefore unfluted, the steps of the basement unfinished, and the cella not begun. In other respects it is one of the best preserved Doric temples in Sicily, and its simple but majestic outlines in this desolate spot are profoundly impressive. Length, including the steps, 200, width 86 ft., height of columns with capitals 30 ft. and thickness  $5\frac{1}{2}$  ft., intercolumnia  $8\frac{1}{2}$  ft. in width. As the architraves were beginning to give way they were secured where necessary with iron rods in 1865. From the temple we ascend by the custodian's house to the summit of *M. Barbaro*, the site of the town itself, and enter the *Theatre*, commanding a magnificent view: in the direction of the stage rises *M. Inice* (3491 ft.) in the background, farther to the l. *M. Sparagio* (3704 ft.), to the r. is the so-called *Bosco di Calatafimi*, and lower down in the valley of the *Scamander* (*Gaggera*) are the remains of the *Thermae Segestanae*, supplied by four different

warm springs which are passed on the route to Alcamo. The diameter of the theatre, which is hewn in the rock, is 208 ft., that of the stage 90 ft., and of the orchestra 54 ft. The twentieth row of seats adjoining the 'præinctio' (or barrier between the different tiers) is furnished with backs. A few remains of houses with Roman and Greek mosaic pavements have recently been excavated.

In returning from the temple we obtain a view of the field (indicated by crosses), where Garibaldi gained the victory of 15th May, 1860.

FROM CALATAFIMI TO CASTELVETRANO. 27 M. Continuing our journey, we first traverse the valley between Calatafimi and Vita, from which Garibaldi directed his attack on the 3000 Neapolitans posted on the heights under Landy. The route is monotonous and historically uninteresting.

(44 M.) *Vita*. (48 M.) *Salemi*, a town with 13,020 inhab., commanded by a ruined castle. The unattractive scenery improves as we approach —

(59½ M.) *Castelvetro* (623 ft.), Sicil. *Casteddu Vetrano* (*Locanda della Pantera*, tolerable, charges according to bargain; \**Caffè* and *Trattoria di Selinunto*, in the Piazza), a provincial town with 18,797 inhabitants who are hereditary tenants of the fertile district around the town, the property of the dukes of Monteleone (of the family of Aragona-Pignatelli). The campanile of the church adjacent to the palace of Monteleone affords the best panorama of the surrounding plain. The church of *S. Giovanni* contains a statue of St. John by *Gagini*.

FROM CASTELVETRANO TO SELINUNTO (7½ M.), a ride of 2½ hrs. (mule there and back 4 tari, i. e. 1 fr. 80 c., and 1—2 tari for food and gratuity). The Sciacca road is at first followed. A field-road then diverges to the r. to the ruined temples of the *Neapolis* on the W. hill. In order to reach the Acropolis the traveller should cross the sand-bank as near the sea as possible, as the valley between the *Neapolis* and Acropolis is marshy.

A custodian is generally to be found at the Acropolis; previous enquiry may be made at Castelvetro; but his services may well be dispensed with. A supply of refreshments should be taken for the journey.

Architects or others intending to make a prolonged stay at Selinunto may obtain accommodation at the country house near the 'Pileri dei Giganti', by permission of Don Giovanni Viviani at Castelvetro, the superintendent of Selinunto. An introduction to Cav. Cavallari, the director of the excavations at Palermo, is also desirable.

**\*\*Selinus**, possessing the grandest ruined temples in Europe, was founded in 650 or 628 by colonists from Megara Hyblæa under Pammilus, and was the most western settlement of the Hellenes in Sicily. On an eminence by the sea, 100 ft. in height, to the E. of the river *Selinus* (*Madiuni*), Pammilus erected the Acropolis, behind which, more inland, the town itself lay. On the opposite hill, separated by a marshy valley



(*Gorgo di Cotone*), the credit of having drained which is said to be due to the philosopher Empedocles, the Neapolis was founded in the 6th cent. The Selinuntians were still engaged in the construction of the temples of the latter when Hannibal Gisgon destroyed the town in 409. The conflicts between the Selinuntians and Egestans, whose territories were contiguous, afforded the Athenians, and afterwards the Carthaginians, a pretext for interfering in the affairs of Sicily. Hannibal attacked the town with 100,000 men. Help from Syracuse came too late; 16,000 inhabitants were put to the sword, and 5900 carried off to Africa as captives; 2600 only effected their escape to Acragas. From that blow Selinus never recovered. Hermocrates, the exiled Syracusan patriot, founded a colony here in 407, but under the Carthaginian supremacy it never attained to prosperity. In the first Punic war it was finally destroyed. As the district is unhealthy in summer the town has remained deserted since that period. The temples alone were not entirely abandoned, for in the early Christian period cells were formed between the buttresses and occupied as dwellings. The Mohammedans termed the place *Rahl-el-Asnam*, or 'Village of the Idols', and here they resisted the attacks of King Roger. It cannot be exactly determined when the columns were overthrown. The temple G only appears to have been destroyed by human agency; the ruin of the others was probably caused by an earthquake. The sculptures found here belonging to the temples are now in the museum at Palermo (comp. *Introd.*, p. xxxiii).

On the W. hill lie the ruins of four temples, which in the direction from S. to N. (according to Serradifalco) we shall designate by the letters A, B, C, D, and those on the E. hill, also from S. to N., by the letters E, F, and G. The measurements are given approximately in English feet.

	A.	B.	C.	D.	E.	F.	G.
Length of temple including steps	129	33	231	190	229	216	372
Width of temple including steps	57	19	85	91	90	92	175
Height of columns with capitals .	—	—	29	—	33	30	57
Diameter of columns . . . . .	3 $\frac{3}{4}$	—	13	2 $\frac{3}{4}$	4	2 $\frac{2}{3}$	10 $\frac{3}{4}$
Height of entablature (trabeazione)	9	—	12 $\frac{1}{3}$	12 $\frac{1}{2}$	15	15 $\frac{1}{3}$	19
Intercolumnia . . . . .	5	—	7 $\frac{1}{2}$ 6 $\frac{3}{4}$	8 $\frac{1}{2}$	7 $\frac{3}{4}$	8 $\frac{1}{2}$	10 $\frac{3}{4}$
Length of cella . . . . .	91	—	131	118	165	125	272
Width of cella . . . . .	28	—	34	28	47	27	76

A. Peripteros-hexastylus, 14 columns on each side. 2 in the pronaos, 2 in the posticum, and 2 pilasters.

B. A small structure, ascribed to Hermocrates.

- C. Hexastylus-peripteros, with 17 columns on each side. The Metopæ 1, 2, and 3 in the museum at Palermo were found here. This temple was the most important of those on the Acropolis. In front of it terminates the Via Sacra which ascends the mountain, the gateway of which may still be traced. A portion of the ruined wall, however, appears to have been constructed at a later date (probably 407) with stones from the temples. It is supposed to have been dedicated to Hercules.
- D. Hexastylus-peripteros, with 15 columns on each side. Here the Metopæ 6—10, 3 in the pronaos, and 2 in the posticum, were found by Cavallari in 1831.
- F. Hexastylus-peripteros, with 11 columns and double porticus. The objectless re-erection of one of the columns has lately been begun at an enormous expense.
- G. Octastylus-pseudodipteros-hypæthros, with 17 columns and double porticus, uncompleted.

C was probably the oldest, G the most recent temple. It is unknown to what deities they were dedicated; but E. appears to have been sacred to Hera from an inscription found in it in 1865 (beside the altar discovered there). G, on account of its size, was formerly attributed to Zeus Olympius, but an inscription recently found here appears to assign it to Apollo.

## 25. From Palermo to Segesta, Trapani, Marsala, and Castelvetro.

This route to Segesta and Selinunto requires two days more than the preceding; but those whose time permits should not neglect this opportunity of exploring the W. angle of Sicily, and especially the Monte S. Giuliano. Four days are requisite for the expedition: 1st, Calatafimi; 2nd, Segesta, and thence to Trapani (23 M.; dilig. daily except Frid., 5 fr. 55 c.); 3rd, Ascent of Monte S. Giuliano (6—7 hrs. there and back), and then from Trapani to Marsala (19½ M.; diligence daily except Sat., 4 fr. 55 c.); 4th, by Mazzara and Campobello to Castelvetro (22½ M.; diligence daily, 5 fr. 40 c.; also a periodica). The weekly Syracuse steamboat of the Florio line touches regularly at Trapani, and at Marsala and Mazzara alternately. A three-horse carriage for the whole journey may be hired for 100—110 fr., and 5—10 fr. gratuity.

From Palermo to Calatafimi and Segesta, see R. 24. Farther on the country is very hilly. Halfway between Calatafimi and Trapani stands the solitary inn of —

(12 M.) *Colonna*, or *Canalotti*. The surrounding wheat-fields belong to the inhabitants of *Monte S. Giuliano*, the precipitous mountain which rises to the r. after the mountains forming the peninsula of S. Vito are passed. Skirting the base of Mte. S. Giuliano, and passing extensive salt-works on each side of the road, we reach —

(23 M.) **Trapani** (\**Albergo delle Cinque Torri*, Largo S. Niccolò, also a restaurant; \**Leon d'Oro*, Strada Nuova, near the gate, R. 1 fr., small, dinner not supplied; *Caffè dell' Unità Italiana*, Corso), *Drepanon*, *Drepana* = sickle, so called from the form of the peninsula, now the seat of a prefect and bishop. with 26,334 inhabitants.

In ancient times it was the harbour of Eryx (Mte. S. Giuliano), but was converted into a fortress by Hamilcar Barca about the year 260, and peopled with the inhabitants of Eryx. In 249 the Carthaginian admiral

Adherbal defeated the Roman fleet under the consul Publius Claudius off the harbour, and in 242 Drepana was besieged by the consul Lutatius Catulus, whose head-quarters were in the island of Columbaria (Columbara). On this occasion the Carthaginian fleet, laden with stores, on its route from Maretimo to Favignana, was destroyed, March 241, in sight of the town, a victory which terminated the First Punic War. During the Roman period the town was unimportant. In the middle ages it prospered as a royal residence. In the *Æneid* Anchises is represented as having died here, and Æneas as having instituted games to his father's memory. The island described as the goal in the boat-race is now called *Asinello*. Another tradition is that John of Procida formed the conspiracy against Charles of Anjou on the *Scoglio del Mal Consiglio*. It is, however, an historical fact that Peter of Arragon, touching here, 30th Aug., 1282, on his return from Africa with his fleet, was hailed as the saviour of the town.

Save a few mediæval structures, Trapani contains nothing attractive. The public *Library* was founded by Ferdelli, a Neapolitan minister of war, a native of this place. The *Lyceum*, to the r. in the Corso, contains a natural history collection and a picture-gallery ( $1\frac{1}{2}$  fr.). The *Cathedral of S. Lorenzo*, on the r. side of the Corso, possesses a Crucifixion by *Van Dyck* (4th chapel on the r.), freely retouched.

Pleasant walk to the *Torre de' Legni*, which is reached in 10 min. (inclining to the r.) from the gate towards the sea, at the end of the Corso.

Well-executed ornaments in coral and alabaster may be purchased at Trapani (coral, *Michele Marceca*; pietra dura, *Carlo Guida*; alabaster, *Francesco Marino*).

EXCURSION TO MONTE S. GIULIANO, very attractive, one of the finest in Sicily, half-a-day. The traveller had better ride or walk, as the road has been partially destroyed by a landslip (to the summit in  $2\frac{1}{2}$  hrs.; donkeys and mules at the gate, 2— $2\frac{1}{2}$  fr., attendant  $\frac{1}{2}$ —1 fr.; carriage with three horses 25—30 fr.).

\***Monte San Giuliano**, the *Eryx* of antiquity, is an isolated mountain, 2464 ft. in height, on the summit of which is situated a town with 10,542 inhab. (\**Trattoria*). The road traverses the plain already crossed by the traveller on the route to Trapani, on which, according to Virgil, Æneas celebrated his games. The modern water-conduit supplies the town. To the r. is the church of the celebrated *Madonna di Trapani*, erected in 1332. Here the road diverges, and pedestrians may ascend from it to the l. by a steep footpath. The precipitous slopes are in some places beautifully clothed with wood; midway the small but fertile *Piano dei Cappuccini*, to the r. of which rises the rock *Petrato*, l. *La Cintaria*. At the entrance of the town stands the cathedral, from the campanile of which a fine view may be enjoyed. The interior, restored in 1565, contains an ancient fountain-coping of almost transparent marble. We now ascend through the town to the ivy-clad castle (two towers of which

are used as a prison, porter 30 c.). The rugged, rocky eminence on which it stands commands a noble prospect of the land and sea. To the W. Trapani at the spectator's feet, and the Ægadian Islands: Maretimo (ancient Hiera, with the Monte Falcone, 2244 ft.) the most distant, to the I. Favignana (Ægusa, 1069 ft.) nearer, r. Levanzo (Phorbantia), all of which have been the property of the Genoese family of the Pallavicini since the middle of the 17th cent. Towards the S. stretches the fertile plain of the coast, with Paceco, the 'town of cucumbers'; in the background Marsala. Towards the E. tower the mountains of S. Vito (from W. to E. Sparagio, Laccie, Saughe, Santa Bannaba, Rocca, and Corvo), and the conical peninsula of Cofano extends into the sea, which bounds three sides of the mountain. In winter Cape Bon in Africa is occasionally visible, the island of Pantellaria (p. 336) frequently. In spring the whole district at the feet of the spectator is clothed with the most luxuriant verdure.

On the summit once stood the shrine of *Venus Erycina*. On this mountain Phœnician settlers had formerly erected a temple to Aschera, whose worship was attended with the most impure rites. No blood was permitted to flow on her altar. Melkarth was also worshipped here; the Greeks therefore believed the temple to have been founded by Hercules, and Doriens, brother of Leonidas of Sparta, undertook, as a Heraclides, an expedition to conquer this district, but was defeated and slain by the Phœnicians and Egéstans. During the First Punic War Hamilcar Barca surprised the town and besieged the temple, which was bravely defended by the Celtic mercenaries in behalf of Rome, but at the same time plundered by them. The Romans restored it, furnished it with a guard of 200 men, and bestowed on it the revenues of seventeen towns of Sicily (for Eryx, it was said, had also been founded by Æneas!). According to some the temple was founded by Dædalus, and Eryx by a son of Venus and Butes. The present name is derived from the tradition that, when the town was besieged by King Roger, he beheld St. Julian putting the Saracens to flight.

The only remains of the temple of Venus are the foundations within the precincts of the castle, the so-called Ponte del Diavolo, and the 'Fountain of Venus' in the castle-garden, an ancient reservoir, 4 yds. in width, 8 yds. in length. Of the walls of the sacred city of Venus considerable portions still exist beneath the present wall, between the gates of Trapani and La Spada, consisting of huge blocks in layers of equal height. The wall was defended by eleven towers at unequal intervals. The entrance to the town was obviously between the Monte di Quartiere and the Porta la Spada, where in the interior of the town the walls of the approach can be traced towards the right. These walls are unquestionably of very great antiquity, although it cannot now be ascertained by what nation they were erected. The town itself, of which Hamilcar Barca once took possession, lay lower down on the table-land to the W., immediately above Trapani, but no trace of it now exists.

FROM TRAPANI TO MARSALA, 19½ M. The road traverses a beautiful and richly cultivated plain adjoining the coast. (26 M.)

*La Xitta*. (27 M.) *Paceco*, founded in 1609, is famed for its extensive cultivation of cucumbers and melons. Beyond it the *Birgi*, the ancient *Acithis*, is crossed. Here in the plain of *Falconari*, Frederick II. of Sicily routed the united French and Neapolitan armies and took Philip of Anjou prisoner, 1st Dec., 1299. This was the greatest of the battles which took place during the wars after the Sicilian Vespers. To the r. is *Lo Stagnone*, a bay bounded by a flat shore, with the islands of *Borrone*, *Isola Longa*, and nearer the coast *Isola S. Pantaleone* (see below).

(42½ M.) **Marsāla** (*Locanda il Leone*, near the cathedral, dirty; *Trinacria*, tolerable; \**Trattoria of Francesco Porcelli*, at the post-office, near the Porta Garibaldi; \**Caffè Lilibeo*, opposite the cathedral) is an important commercial town with 17,732 (with suburbs 31,350) inhab., well known for its wine, which is generally exported in a 'fortified' state. The principal merchants are the firms of Ingham, Florio, and Woodhouse, from any of whom the traveller is sure to meet with a kind reception. Their extensive and interesting establishments are situated on the shore to the S. of the town. Garibaldi with 1007 men, transported by the 'Piemonte' and 'Lombardo', landed here, on 11th May, 1860, and marched to Calatafimi by Salemi. The town, a modern place, contains nothing noteworthy, except the cathedral and the harbour. The Municipio (last door on the r.) contains an antique animal-group from Motya, a tiger devouring a bull.

Marsala occupies the site of the ancient *Lilybaeum*, a fragment of the town-wall of which is preserved near the Porta di Trapani. Other relics are the harbour to the N., where the salt-works are now situated, and a few fragments of houses and walls on the coast of *Capo Boeo* (or *Lilibeo*), the most western point of Sicily and the nearest to Africa. In the centre of a field on the promontory stands the church of *S. Giovanni Battista*, with a subterranean spring in the *Grotta della Sibilla (Cumana)*. The sibyl is said to have proclaimed her oracles through the medium of the water, which is still an object of superstitious veneration.

Lilybaeum was the principal fortress of the Carthaginians in Sicily. Pyrrhus besieged it unsuccessfully in 276, after which he quitted the island. In 249—241 the Romans in vain endeavoured to reduce it during one of the most remarkable sieges on record. Under the Roman supremacy Lilybaeum was a prosperous city ('splendidissima civitas'), and the seat of government for half the island of Sicily. From this point the Roman expeditions against Africa, and in modern times those of John of Austria, were undertaken. The present name of the town is of Saracenic origin, *Marsa-Alt*, harbour of Ali. Charles V. rendered the entrance to the harbour more inaccessible by causing stones to be sunk, with a view to deprive the barbarians of one of their favourite haunts. Since 1848 the Molo has been considerably extended, and is again receiving additions.

On the small island of **S. Pantaleo**, or *S. Pantaleone*, about 6 M. to the N. of Marsala, situated in the shallow '*Stagnone*' near the coast (boat thither from Marsala 4 fr.), was anciently situated the Carthaginian emporium of **Motya**. The foundations of old walls round the whole island, and remains of the gates, especially on the side next the land, with which the island was connected by an embankment, are still traceable. The latter still exists under water, and is used by the natives as a track for their waggons. In B. C. 397 the town was besieged and destroyed by Dionysius with 80,000 men and 6000 vessels, and the Carthaginian admiral Himilco totally routed. With a view to repair this loss the Carthaginians founded Lilybæum.

FROM MARSALA TO MAZZARA, 11 M., the road is straight and monotonous. To the l. are extensive quarries. A great part of this district is overgrown with reeds and the low fan-palm (*chamærops humilis*; Sicil. *giumarre*).

(53½ M.) **Mazzāra** (*Locanda Garibaldi*, beyond the river; *Locanda di Mazzaro*, tolerable; *Albergo Centrale*, with trattoria; *Trattoria d'Italia*), a town with 10,229 inhab., the residence of a bishop with a revenue of 200,000 fr., and of numerous monks and nuns, is surrounded by a quadrangular wall about 36 ft. in height, which is defended in the characteristic Italian style with square towers rising from it at intervals. Mazzara, originally a colony of the Selinuntians, was destroyed in 409. In 807, the Arabians landed at *Bâs-el-Bêlat* (Punta di Granitola), 6 M. to the S. of Mazzara, with the intention of conquering the island, part of which was called *Val di Mazzara* down to 1817. The ruined fort at the S. W. angle of the town-wall was erected by Count Roger in 1072, who also founded the cathedral, which contains three ancient sarcophagi (Battle of the Amazons; Wild Boar Hunt; Rape of Persephone, freely restored), and a Transfiguration over the high altar by Gagini. On the river *Mazarus* farther up, into the estuary of which the tide penetrates for a considerable distance, are situated grottoes in which the 'beati Pauli' (Pauliciani) once celebrated their services. The mansion of the Conte *Burgio* and the Capuchin church of the *Madonna del Paradiso* contain two fine large oriental porcelain vases.

Beyond Mazzara the road crosses the river *Arena*, and gradually ascends to (61 M.) *Campobello*, where we alight in order to visit (in 1 hr.) the *\*Rocca di Cusa*, or quarries of Selinunto, situated to the right. The path is bad, but cannot be missed. It passes by the *Baglio* (wine-depôt) of Messrs. Ingham and Florio, to the r. of the road. On the l. side of the path lies a monolith, 10 ft. in diameter, once destined to form part of a column, and supposed to have rolled down from the quarries on the r. about the year B. C. 409. The principal quarries are on the r. The places are distinctly seen where the masses of rock destined for the columns of temple G at Selinus (p. 244) were hewn cylindrically out of the strata. After a portion had been detached from the rock at the sides, it was loosened by means of wedges

driven in the direction of the cleavage of the strata. The spaces between the monoliths and the solid rock are so considerable as almost to lead to the belief that machines were used in the operation. The blocks appear to have been conveyed from the spot on rollers or tramways.

65 M. *Castelvetroano*, see p. 243.

Those who intend visiting Selinunto (p. 243) from Mazzara (15 M., mule about 5 fr.) should procure a trustworthy guide, the route being difficult to find. By starting early, Castelvetroano may easily be reached the same evening.

## 26. From Castelvetroano (Selinunto) to Girgenti.

62½ M. No carriage-road; the journey between *Selinunto* and *Sciacca* (28 M.) must therefore be made on horseback. From Sciacca to *Girgenti* by rowing-boat in about 4 hrs. (return-boats sometimes to be met with at a reduced fare), a shorter, pleasanter, and cheaper journey than the land route. The latter is a fatiguing ride of 39 M. to Girgenti, as no tolerable quarters for the night are to be found between Sciacca and *Molo di Girgenti*, the harbour, 4 M. from the town. The route is very attractive at places, and generally considered safe. If mules can be engaged on reasonable terms at Palermo for the entire journey, considerable annoyance at Castelvetroano will probably be avoided. For 3 mules with 3 attendants from Castelvetroano to Sciacca 30 fr. were recently paid; and for 3 mules with one attendant from Sciacca to Girgenti 45 fr. It is proposed to prevent such extortion for the future by the introduction of a tariff. A boat may also generally be found at Selinunto to convey travellers to Sciacca (8 fr.), but cannot be reckoned upon with certainty. The Syracuse steamboat touches at Sciacca (landing or embarkation 1 fr.) once weekly, a pleasant means of conveyance to Girgenti if it should happen to suit the traveller's convenience.

If Castelvetroano be quitted early, it is possible to ride in one day by the ruins of Selinus to Sciacca (28 M.; by the direct route from Castelvetroano about 24 M.). From the Acropolis we again cross to the Neapolis, traverse wheat-fields and vineyards, and reach the *Fiume Belici* (ancient *Hypsas*), which is crossed at a ford. The route then lies partly across the sand of the coast, partly through poorly cultivated land, to Sciacca. The town of *Menfrici* (Sicil. Memfi; 397 ft.), with 9972 inhab., lies a few miles to the left. Near this town the stones out of which the Metopæ of Selinus were hewn appear to have been quarried.

**Sciacca** (*La Pace*, clean; *Caffè d'Italia*), with 14,292 inhab., situated on a bluff eminence (262 ft.) on the coast, occupies the site of the *Thermæ Selinuntinae* of antiquity. Tommaso Fazello (d. 1570), the father of Sicilian history, was born here. For the sake, it is said, of acquiring an illustrious countryman, he describes Agathocles, the tyrant of Syracuse, who was born at *Thermæ Himerenses* (Termini), as a native of Sciacca. In the middle ages the town was a place of considerable importance, being a royal and not merely a baronial borough. Powerful nobles.

however, also resided here, the ruins of whose castles are still to be seen in the town; the most extensive of these are on the E. side of the town-wall. Here rise the ruins of the castles of the Luna and Perollo families, whose feuds, the so-called *Casi di Sciacca*, disturbed the tranquillity of the town for a whole century (1410—1529), a fact which serves to convey an idea of the condition of mediæval Sicily. The *Cathedral* was founded by Julietta, the daughter of Roger I. The finest view is afforded by the tower of *S. Michele*. The *Casa Starepinto* and *Casa Triolo* are interesting specimens of mediæval architecture. The spacious modern palace, with a beautiful garden, at the E. gate, is the property of the Marchese *San Giacomo*.

**Monte S. Calogero** (1279 ft.), an isolated cone, 3 M. to the E. of Sciacca, deserves a visit on account of the remarkable vapour-baths situated there. In the valley between Sciacca and the mountain are the sources of the hot sulphur (133° Fahr.) and salt (88°) springs, which attract numerous patients in summer. The foundation of the vapour-baths (*Le Stufe*; temperature varying from 92° to 104°) was attributed to Dædalus, and the mountain called in ancient times *Mons Chronios*. The grottoes, partially artificial, with unimportant inscriptions, such as the *Grotta Taphano (della Diana)* and *delle Pulzelle*, are curious. In the middle ages the discovery of the efficacy of the baths was attributed to S. Calogero (*σάκος-γιόγαν*), and most of the baths in Sicily are accordingly named after that saint, as in ancient times they were all believed to have been established by Dædalus. The island of Pantellaria is most distinctly visible from the Monte S. Calogero. On 18th July, 1831, a volcanic island (*Isola Ferdinandeæ*), 4 M. in circumference, with a crater, rose from the sea between Sciacca and Pantellaria, but on 18th Jan., 1832, entirely disappeared. In 1864 symptoms of a submarine eruption were again observed.

From Sciacca to Girgenti a fatiguing ride of 3½ M. (12 hrs.). The *Fiume Caltabelotta* is crossed; to the l. on a precipitous height, on the r. bank of the river, 10 M. inland, rises *Caltabelotta*. About 1 M. to the S., on a loftier summit (2428 ft.), now occupied by the church of *S. Maria a Monte Vergine*, lay *Triocala*, celebrated for its siege in the Second Servile War, B. C. 102. The view from this point is one of the finest in Sicily. On the l. bank is the small town of *Ribera*. Farther on, the river *Platani* (the ancient *Hulycus*) is crossed, for the sake of a halt at *Monte Allegro* (miserable locanda), after 20½ M. of the journey have been performed. Monte Allegro consists of two villages, the older of which, situated on the mountain, has been deserted on account of the want of water; the newer is lower down. Near the village is a small lake, nearly ½ M. in diameter, impregnated with carbonate of soda.

On the *Capo Bianco* (98 ft.), between the Platani and Monte Allegro, lie the ruins of *Heraclea Minoa*. At first *Macara*, a Sicilian town, stood here; it then became a Cretan and Phœnician settlement (*Rus-Melkarth*), the Greek *Minoa* (where the tomb of *Minos* is still pointed out). It subsequently became a Lacedæmonian colony under Euryleon, successor of Doriæus who was slain at Eryx, and received the name of *Heraclea Minoa*. In 403 it was destroyed by the Carthaginians, then taken from them by Agathocles and Pyrrhus. During the First Punic War it again became a Carthaginian naval station. When it was finally destroyed is unknown, and very few fragments of it now exist.



From Monte Allegro the bridle-path traverses a dreary tract, partly inland, and partly near the coast. Near *Siculiana* once lay the ancient *Ancyra*. After a ride of 15 M. the busy harbour of *Molo di Girgenti* (Locanda) or *Porto Empedocle* is reached, where the sulphur and corn-exporters have extensive magazines. RAILWAY hence to (4 M.) Girgenti in 33 min.; fares 1 fr. 10. 80 or 45 c. (comp. p. 262).

**Girgenti.** †LOCANDA GELLIA, R. 2—3, L. and A. 1¼ fr.; \*ALBERGO NUOVO DI EMPEDOCLE, similar charges; †ALBERGO CENTRALE, Strada Atenea 263, new and clean, R. from 1½, L. and A. ¾ fr., terrace on the roof with view of the sea; VILLA DI NAPOLI; BELLA VENEZIA; bargaining necessary; ROMA E VENEZIA, dear.

*Trattoria Gellia*, opposite the Albergo Centrale; \**Café del Commercio*, adjoining the Albergo Centrale.

*Michele Pancucci*, the custodian of the antiquities, is the best guide to the ruins (5 fr. per day), but not absolutely necessary. Models of the temples may be purchased of Gerlando Aletto (Piano del Barone).

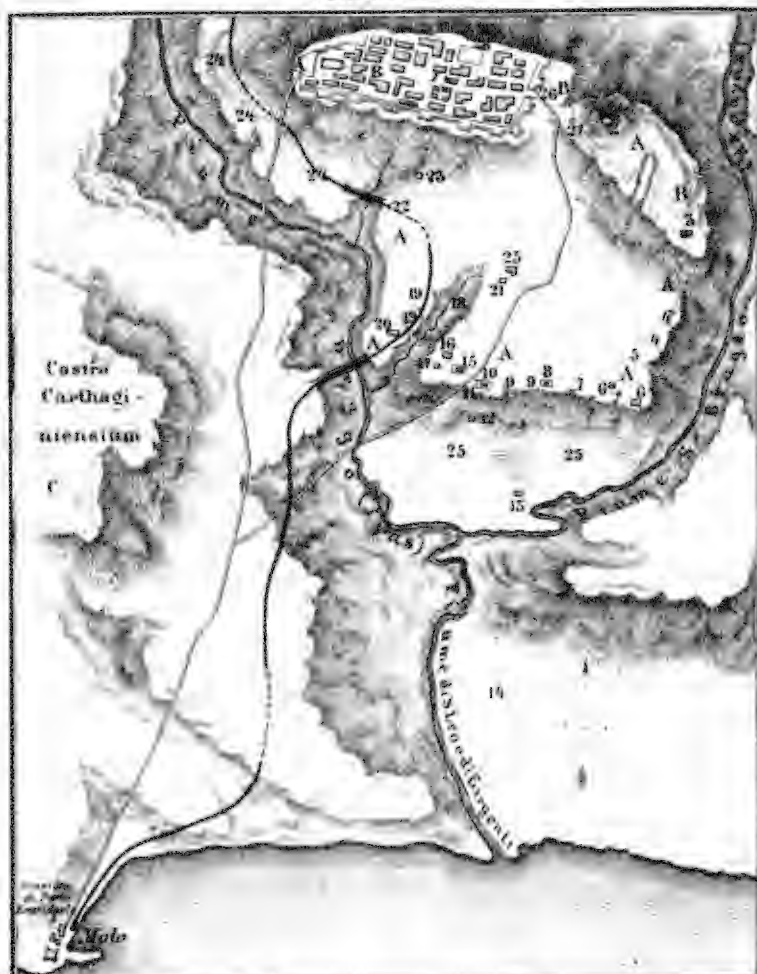
Diligence to Palermo daily (except Sat.), also to Catania viâ Caltanissetta and Castrogiovanni. The railway from Palermo to Girgenti will soon be completed.

Girgenti, with 15,925 inhab. (or 17,194 incl. the suburbs), the most richly endowed bishopric in Sicily, is the seat of a prefect, and the military head-quarters of the district. It has recently been provided with water-works, partly constructed from an ancient aqueduct. The four gates are the *Porta del Molo*, *del Ponte*, *Biberia*, and *Panitteri*. The sights may be visited in one day and a half.

**Acragas** (*Ἀκράγας*), 'the most beautiful city of mortals' according to Pindar, was founded by colonists from Gela in 582. The Doric settlers, natives of Crete, introduced the worship of Athene of Lindus and also that of Zeus Atabyrius, i. e. the Moloch of Mt. Tabor. After having erected a temple to Zeus Polieus, 'the founder of cities', Phalaris, usurped the supreme power and ruled from 561 to 549, when he was deposed by the Eumenides Telemachus, and an oligarchy of sixty years now began. Phalaris had sacrificed human victims to Zeus Atabyrius in red-hot bulls of metal, a practice, which, in addition to his tyrannical government, had rendered him odious to the Greeks. In 488 Theron subverted the oligarchy, and extended the dominions of Acragas as far as the N. coast, where he conquered Himera. Allied with his son-in-law Gelon, the tyrant of Syracuse, he defeated the Carthaginians at Himera 480 (p. 273), after which he devoted his attention to the improvement of Acragas. The town stood on a hill descending precipitously on the N. side, and sloping gently towards the coast on the S., bounded by the two rivers *Acragas* (*S. Biagio*) and *Hypsas* (*Drago*). It consisted of two parts: the *Acropolis* to the N., where the modern town (1082 ft.) is situated, erroneously called *Camicus* by many, where the temple of Zeus Polieus stood; and the *Rock of Athene* (1104 ft.) to the S., with the ancient town extending downwards towards the sea, by the walls of which the ruined temples now stand. Besides these there was also a *Neapolis* (Plutarch), which was probably the seaport-town. Prisoners of war (of whom many of the citizens possessed as many as 500) each were compelled to excavate the subterranean canals; the temples were also erected at that period, and a large fish-pond constructed. This was the climax of the prosperity of Acragas. Theron's successors subsequent to 472 were in every respect his inferiors. They were at length banished, and from Acragas a democratic revolution spread throughout the whole of Sicily.



# GIRGENTI.



A antica città	6° fonte antica	17 via antica (sommamente) (Monte)
B rocca o cittadella	7 le mura meridionali tagliate in gran parte nella ruota	18 pirina
C il monte Taro	8 il tempio della Concordia	19 li condotti Focci
1 il tempio di Giove Polio (Santa Maria dei Greci)	9 alcuni sepolcri sotterranei	20 il tempio di Vulcano
2 la rupe Atenica	10 il tempio di S. Siro	21 l'antico di Fulcrone
3 il tempio di Cerere e Proserpina (Chiesa di San Biagio)	11 porta Aurea	22 il ponte dei morti
4 linea della mura orientali costrutte a grandi macigni	12 il sepolcro di Terone	23 bagni antichi
5 ingresso alla città	13 il tempio di Esculapio	24 sepolcri antichi
6 il tempio di Giunone Lavinia	14 sepolcri antichi	25 (San Nicola) avanzi di fabbriche
	15 il tempio di Giove Olimpico	26 porta del ponte
	16 il tempio di Castore e di Polluce	27 cattedrale di San Vito
		28 il Duomo

The constitution, however, established by Empedocles at Acragas appears to have been of a mixed character. The wealth of the citizens was enormous. 'They built', it has been said of them, 'as if they expected to live for ever'. The population has been stated at 800,000, but probably did not exceed  $\frac{1}{4}$ th of that number. After the city had remained neutral during the war between Athens and Syracuse, it succumbed in 406 to the Carthaginian generals Hamilcar and Himilco and the treachery of its own leaders. The inhabitants fled during the night to Gela. Himilco caused the city to be plundered and the works of art to be sent to Carthage. The temples were burned down (traces of the action of fire may be observed on No. 6). Until the time of Timoleon the city remained a scene of devastation. That tyrant sent a colony thither, and the town again prospered, at one time as an independent state, at another under the Carthaginian supremacy. In the First Punic War the citizens, as the allies of Carthage, were in a position to furnish the Carthaginians with a contingent of 25,000 men, and in 262 the Romans besieged the city. The battle fought without the walls was not decisive, but was so favourable to the Romans, that the Carthaginians were compelled to withdraw their troops to Heraclea. The city was then plundered by the Romans, and shortly after by the Carthaginian general Karthalo also. In the Second Punic War the Carthaginians maintained themselves longest in this part of Sicily, and Acragas came into the possession of the Romans only through the treachery of the Numidians. Thenceforward the town (Agrigentum) was a place of little importance.

In order to visit the ruins, we quit the town by the Porta del Ponte (Pl. 26), and ascend by the suppressed Capuchin monastery of *S. Vito* to the \***Rock of Athene**, or *Rupe Atenea* (Pl. 2). It has been supposed that a temple of Athene once stood here, but according to the most recent investigations this appears very doubtful. The depression between the town and the rock was, according to a local tradition, artificially formed by Empedocles to admit of the passage of the *Tramontana* and thus dispel the malaria. The view in every direction is magnificent. On the E. slope of the rock (689 ft.) are the fragments of a small Greek temple 'in antis', said to have been dedicated to *Ceres and Proserpine* (Pl. 3). Beneath the Norman church of *S. Biagio*, at the base of the rock, is the *Fontana dei Greci*, the mouth of an ancient channel 4 M. in length, which supplied Girgenti with water.

We now proceed to the so-called \*\***Temple of Juno Lacinia** (Pl. 6), which is said to have contained the painting of Juno executed by Zeuxis from the five most beautiful virgins of Acragas as models. The temple (394 ft.) is magnificently situated at the point where the town-wall, which consists of huge masses of rock, turns from E. to S. The approach, a few min. walk N. of the temple, by which the descent to the Fiume *S. Biagio* is made, is ancient. The temple is a peripteros-hexastylus with thirty-four columns of the most perfect period of the Doric style (about the year 500). The columns have twenty flutes, and their height is five times their diameter. Earthquakes have here completed the work of destruction: sixteen pillars only are left standing; those on the S. and E. sides have been disintegrated by exposure to the *Sirocco*. In front of the

pronaos of the temple are two narrow terraces. To the W. an ancient cistern. In the town-wall are tombs.

The so-called **\*\*Temple of Concord** (Pl. 8) is one of the best-preserved ancient temples in existence, as in the middle ages it was converted into a church of *S. Gregorio delle Rape*. The arched openings in the wall of the cella belong to that period. The temple is a peripteros-hexastylos, more recent than that of Juno Lacinia, but still erected before the decline of the Doric style. Its thirty-four columns with the architrave and frontons are still standing. The incisions for beams are almost all of later origin. Stairs in the corners of the wall of the cella ascend to the summit.

On the l. of the road, between this and the following temple, is the *Grotta de' Frangipani*, a dome-shaped tomb hewn in the rock, containing numerous separate *loculi*.

Not far from the temple of Concord are the ruins of the so-called **\*Temple of Hercules** (Pl. 10), a peripteros-hexastylos of thirty-eight columns. Regarded in a different light it was an amphiprostylos-hypæthros. Fragments of the entablature, with remains of painting, are preserved in the museum at Palermo. It is said to have contained the celebrated painting of Alcmena by Zeuxis. From this temple the infamous Verres attempted to steal the statue of Hercules by night, but the workmen employed by him were driven away by the pious Agrigentines. Adjoining the temple is the *Porta Aurea* (Pl. 11), the town-gate towards the harbour, by which in 210 the Romans entered the town. A road to the Molo leads through this gate. Within the walls, about 10 min. walk from the gate, is the Norman church of *S. Niccolò* (Pl. 25); near it a tolerable osteria. The neighbouring *Oratorium of Phalaris* (Pl. 21), probably once a small *Sacellum*, was afterwards converted into a Norman chapel. The adjoining *Panitteri* garden contains the Corinthian entablature of an ancient circular building and remains of statues.

To the l., outside the gate, is the so-called *Tomb of Theron* (Pl. 12), which, like the temple of Castor and Pollux and the *Oratorium of Phalaris*, is of later Greek origin. According to Serradifalco, it is a cenotaph of the Roman period (?). In a house between the Tomb of Theron and the confluence of the Acragas and Hypsas, where the army of the Romans was posted during the siege, are preserved the fragments of an ancient edifice which appears to have been a 'templum in antis', perhaps identical with the *Temple of Æsculapius* (Pl. 13), containing the celebrated statue of Apollo by Myron, which once stood here.

Beyond the *Porta Aurea* are situated the ruins of the **\*\*Temple of Zeus** (Pl. 15), which was never completed. This vast structure, extolled by Polybius and described by Diodorus, was erected

between 480 and 400. It was a pseudo-peripteros-hypæthros with thirty-seven huge half-columns, six at the entrance, seven at the E. extremity, and twelve on each side, each 20 ft. in circumference, with flutings broad enough to admit of a man standing in them, and the same number of pilasters in the interior. In the walls of the cella, although uncertain where, stood the colossal Telamones or Atlantes, one of which has been reconstructed, and measures 25 ft. They are supposed to have been situated above the pilasters as bearers of the trabeation. In the tympanum of the E. side was represented the contest of the gods with the giants, on the W. side the conquest of Troy. Down to 1401 a considerable portion of the temple was still in existence, but it has gradually diminished, and in recent times was laid under contribution to aid in the construction of the Molo of Girgenti.

Near this temple M. Cavallari has caused four Doric columns of a temple to be placed, which is commonly called that of *Leda* (Pl. 16), from a statue of Leda found here. Fragments of the entablature bear distinct traces of stucco and colouring. It was a peripteros-hexastylus of thirty-four columns. Near it are the substructions of the so-called temple of Castor and Pollux.

The dimensions of the temples (the numbers at the to to prefer to the plan) are here given approximately in English feet:

	3	6	8	10	15	16	13
Length including steps . . . . .	90	134	138	241	363	111	—
Breadth . . . . .	40	64	64½	90	182	51	40
Length of cella . . . . .	—	91	94	156	302	79	25
Breadth of cella . . . . .	—	30	30	45	68	18½	—
Height of columns with capitals .	—	21	22½	33	55	21	—
Diameter of columns . . . . .	—	4	4½	11	11	3¾	—
Intercolumnia . . . . .	—	5½	5½	7¾	—	—	—
Height of entablature . . . . .	—	—	9½	—	—	—	—

In a garden on the farther side of the valley, which is said to have once been occupied by the fish-pond (*piscina*) mentioned by Diodorus, are the remains of what is styled the *Temple of Vulcan* (Pl. 20), whence a fine view of the temples opposite is obtained. Of the spring of oil mentioned by Pliny not a trace has been discovered. The *Hippodrome* was probably situated N. of the temple of Vulcan.

Remains of the celebrated *Cloacæ of Phæax* still exist in the *Piscina*, but have not yet been sufficiently explored. The *Catacombs*, or subterranean quarries and caverns below the present town are probably of more remote origin. They are visited from the entrance to the church del Purgatorio.

The loftily situated **Cathedral** (1082 ft.; Pl. 28), begun in the 14th cent., now presents a combination of almost every architectural style. The best part is the unfinished tower. The interior is modernised. In the N. aisle, between the two first columns, is preserved a celebrated marble sarcophagus (shown by the sacristan), with representations in relief of the myth of Hippolytus.

On one side Hippolytus hunting and in the act of slaying a boar. On one end Phædra pining for love, behind her the nurse who unveils her; before her young girls playing on the guitar; Cupid discharges his shafts from beneath, which Phædra appears to ward off with her left hand. On the other side the nurse divulges to Hippolytus the love of his step-mother; he turns sorrowfully aside. On the fourth side Hippolytus in a recumbent position; behind him the sea-monster. The first and fourth sides are inferior to the others. The whole is probably a copy, executed during the Roman period, from a fine ancient work.

An acoustic peculiarity in the cathedral is noteworthy. A person standing on the steps of the high-altar can distinguish every word spoken on the threshold of the principal W. entrance, although the distance is upwards of 90 ft. In the N. transept, to the l., a Madonna by *Guido Reni*.

The *Archives* of the cathedral (in the tower) comprise collections of documents from the Norman period of Sicilian history; Sicilian popular songs of 1680; a letter, the authorship of which is attributed to the devil, date 1676; a fine ancient vase from a tomb of Girgenti, etc.

From the cathedral we proceed to the neighbouring church of *S. Maria dei Greci* (closed, custodian  $\frac{1}{2}$  fr.), which contains fragments of the *Temple of Jupiter Polieus* (Pl. 1). It was a peripteros-hexastylus, but its dimensions are unknown. Its remains are the most ancient in Girgenti.

A *Museum* of antiquities found at Girgenti, especially of vases, at present under the supervision of the Sindaco, has recently been established.

The most interesting mediæval structures are the portal of *San Giorgio* and the *Palazzo Buonadonna*.

After a day has been devoted to the examination of the ruins outside the town, the following morning may be spent in visiting the objects of interest in the town itself, and the afternoon in riding to the mud-volcano of Maccaluba, or the traveller may prefer to proceed as far as Palma.

To the N. of Girgenti, 6 M. distant (donkey 2–3 fr.), and 3 M. to the W. of the road to Palermo, rises the small mud-volcano *Maccaluba*, a hill 138 ft. in height (859 ft. above the sea), consisting of clay and limestone. It is covered with a number of small cones 2–3 ft. high, from the fissures of which hydrogen is emitted with considerable noise. Mud and stones are occasionally hurled into the air to a great height. In winter after continued rain the cones lose their shape. This excursion is recommended to the notice of the scientific.

## 27. From Girgenti to Syracuse by Palma, Licata, Terranova, Modica, *Val d'Ispica*, and Palazzolo.

From Girgenti to Syracuse the traveller may select one of the three following principal routes: 1st. Through the interior by Caltanissetta, Castrogiovanni, and Catania by carriage (R. 29); 2nd. The coast-route on horseback; 3rd. By the steamboat, once weekly, which touches at Licata and Terranova, stopping 1 hr. at each of these places, a voyage of 16 hrs.; embarkation or landing 1 fr. — The coast-route requires  $4\frac{1}{2}$ –5 days: 1st, Palma, 13 M. (or Licata,  $24\frac{1}{2}$  M.); 2nd, Terranova, 28 M. (Vittoria  $33\frac{1}{2}$  M.); 3rd, Modica, 34 M. (Palazzolo 34 M.); 4th, Palazzolo, 17 M. (Syracuse 28 M.); 5th, Syracuse, 28 M. — From Vittoria a carriage-road and diligence-communication (18 fr. 90 c.) to Syracuse, by Ragusa, Modica, and Noto, 79 M. Also from Palazzolo diligence (6 fr. 60 c.) to Syracuse, 28 M. Private conveyances are more easily procured at Vittoria and Modica than at Palazzolo. In order to avoid a long and fatiguing ride, as well as an unattractive and often unsafe portion of the route, the traveller should if possible avail himself of the steamer from Girgenti to Terranova. Travellers staying at Syracuse may thence, visit the most interesting parts of this district (Palazzolo, *Val d'Ispica*, etc.) in 3 days, without undertaking the above route. — For the journey from Girgenti to Licata 34 fr. were recently paid for three saddle horses, one sumpter-horse, and two attendants.

The road from Girgenti to Palma descends from the Acropolis into the ancient city, intersects the valley of the *S. Biagio*, and ascends to the table-land, where, on a height (1217 ft.) to the l., is situated *Favara* (12,829 inhab.), with a picturesque château of the Chiaramonti of the 14th cent. On the summit of a hill (1942 ft.) farther to the l. rises *Naro* (10,253 inhab.), also possessing a castle of the Chiaramonte family. Traversing pasture-land, within a few miles from the sea, which is concealed by a low chain of hills, we soon enter the fertile valley of —

(13 M.) **Palma**. The town contains nothing to detain the traveller, and a halt is seldom made here unless for the night (*Vittoria*, landlord *Nicolo Sortino*).

From Palma the road traverses a beautiful valley with gigantic almond-trees (the almonds of Palma are the largest in Sicily), and leads to Licata, situated on the *Fiume Salso*, the ancient *Himera Meridionalis*.

( $24\frac{1}{2}$  M.) **Licata** (*La Bella Sicilia* in the principal street), with 14,338 inhab., occupies the site of the town which, after the destruction of Gela in 280, the Tyrant Phintias of Agragas erected and named after himself. It lies at the base of a hill, *Poggio di S. Angelo*, named *Εξβομος* by the Greeks, because Phalaris once sacrificed his human victims here.

It was an ancient Phœnician-Carthaginian fortification, garrisoned by the Carthaginians during their war with Agathocles in 310, whilst the latter was posted on Monte della Guardia on the opposite side of the river. Agathocles was defeated chiefly owing to the skill of the Balearic slingers. Here in 256 Regulus, before his expedition to Africa, vanquished the Carthaginian fleet in one of the greatest naval battles on record, in which not fewer than 300,000 men were engaged. Carthago, favoured by a storm, destroyed a large fleet of Roman transports on this coast in 249.



Licata (Alicata) is the chief commercial town on the S. coast of Sicily. Extensive sulphur-exportation. The Messrs. Legler, or one of the other large firms, may be applied to in case of emergency.

For the journey from Licata to Terranova (17 M.) 25 fr. were recently paid for three saddle-horses and a sumpter-horse, including attendant. For a boat 25 fr. in also charged, including a certificate of health, which the boatmen procure (5 fr.). The bargain should be made in the evening, and the start made early next morning, as the wind is apt to veer, or become too high, towards noon. The road, traversing a sterile district, at one place skirts the coast, at another is separated from it by hills. As far as the château of *Falconara*, a modern residence of Baron Bordinaro, wheat-fields are traversed, and the road is bordered with large aloes. High above Falconara rises *Butera* (1319 ft.), a town with 5141 inhab., which in 853 was besieged by the Saracens for five months before it succumbed, and was one of their Sicilian possessions which they retained longest (down to 1089). The next cultivated tract is reached near Terranova, the *Campi Felici* of Virgil. The plain here is chiefly planted with cotton. The height on the r. immediately before Terranova is reached (*Capo Soprano*) was the ancient Necropolis, where numerous vases have recently been found.

(41  $\frac{1}{2}$  M.) **Terranova** (*Domenico Guttilla*, in the Corso; *Venice*; charges at both according to agreement), a seaport with 13,974 inhab., founded by the Emp. Frederick II., intersected by the long Corso from W. to S., contains little to interest the traveller. Sign. Carlo Navarra possesses a collection of fine ancient vases found in the neighbourhood.

Near Terranova are the remains of *Gela*, where the dramatist .Eschylus died, B. C. 456.

**Gela**, founded in 690 by a Dorian colony under Antiphemus of Rhodes and Entimus of Crete, so rapidly attained to prosperity that in 582 it was itself in a position to send forth a colony to found Acragas. After a period of aristocratic government, Hippocrates obtained the supreme power. Under his rule Gela rose to the zenith of its prosperity (498—491). His successor Gelon transferred the seat of government of the Deinomenides to Syracuse, carrying with him one-half of the population of Gela. The remainder he left under the rule of his brother Hiero. In 405 Gela was captured and destroyed by the Carthaginians under Hamilcar. The description given by Diodorus (xiii.) proves that the town lay to the E. of Terranova, beyond the Fiume of Terranova or Gela. The remains of a Doric temple are still standing about  $\frac{1}{2}$  M. to the E. of the town (Piazza del Molino a Vento); 300 paces farther is the river. Here stood the temple of Apollo, whose celebrated statue was sent by Hamilcar to Tyre, where it was found by Alexander the Great. Here also the camp of the Carthaginians was pitched. Timoleon re-erected the town and peopled it with colonists. Agathocles subsequently caused 5000 of the inhabitants to be put to the sword, and Phintias, the Tyrant of Acragas, totally destroyed the town, B. C. 280. Since that period it has disappeared from the pages of history.

FROM TERRANOVA TO PALAZZOLO the direct road leads by (13 M.) *Biscari* and (11 M.) *Chiaramonte*, two small towns containing nothing worthy of note. As the road, moreover, is bad, most travellers will prefer the circuit by *Modica*, for the sake of seeing the *Val d'Ispica*, especially as the new road is nearly completed.

The route from Terranova (mule to Vittoria 5 fr., besides food for the attendant) runs near the coast, till the rivers *Gela* and *Dirillo* (ancient *Achates*) have been crossed (bridges in course of construction), and afterwards joins the high road to —

(58 M.) **Vittoria** (*Albergo di Michele Santonocito*, with trattoria, good wine; *Locanda dell' Unione*), a town with about 16,000 inhab.

The archæologist is recommended to take the route from Vittoria to Modica by *Scoglietti*, the port of Vittoria, and past the site of the ancient Camarina (19 M.). **Camarina** was founded by Syracuse in 599, and destroyed in 553 for attempting to assert its independence, but was re-erected by Hippocrates of Gela after the battle of the Helorus (Telluro or Abisso). Gelon again depopulated the town, but it was a second time colonised by Gela in 461. In 439 it was sacked by the Syracusans, and during the war with Athens remained neutral. In 405 Dionysius on his retreat compelled the inhabitants to follow him, and the town was destroyed by the Carthaginians. In 339 it was re-colonised by Timoleon, but soon afterwards fell into the hands of the Romans. In A. D. 853 it was entirely destroyed by Abbās-ibn-Fahl. Camarina was about 5 M. in circumference, and lay to the N. of the river *Camarana* (ancient *Hipparis*), at the point where the chapel of the *Madonna di Camarana* now stands on a sandhill, 100 ft. in height.

From Camarina we then proceed to (5½ M.) *S. Croce* (poor inn), and (11 M.) **Scicli** (*Locanda del Carmine*; *Loc. de' Carceri*), a town with 10,231 inhab., on the site of the ancient Syracusan colony *Casmenæ*, founded in 644. From Scicli to Modica diligence daily, 1 fr.; from Modica to Noto, see p. 262.

From Vittoria to Modica (and beyond it) diligence daily, except Sundays, fare 5 fr. 40 c.; carriage 17—20 fr.

The road from Vittoria to Modica leads by —

(62 M.) **Comiso**, a miserable country-town with 15,803 inhab., where was once situated the celebrated fountain of Diana, the water of which refused to mingle with wine when drawn by women of sullied reputation. Beyond Comiso the road, bordered with large carob-trees, ascends the hill through shadeless fields. Descending to the valley, we perceive to the left —

(75 M.) **Ragusa** (poor inns, the best at Ragusa Inferiore), a country-town with 22,000 inhab., most romantically situated, probably the ancient *Hybla Heraea*. It consists of Ragusa Superiore and Inferiore, each possessing its own administration, post-office, etc. The whole of the environs belong to Baron Arezzo di Donnafugata, who possesses a cotton-factory here. The neighbouring rocks contain numerous grottoes. Count Bernardo Cabrera (d. 1423), who boldly attempted to possess himself of the crown of Sicily, is interred in the church of the Capuchins.

(84½ M.) **Modica** (*\*Locanda Bella Italia*, with trattoria; *Locanda di Maestro Giorgio*, near the Sotto Prefettura; *Locanda Nuova*, etc.), with 27,449 inhab., the capital of the ancient county of that name, is situated in a rocky valley, consisting

of two ravines which unite in the town. The height between the two valleys affords a survey of the three different arms of the town, which itself contains nothing worthy of mention.

FROM MODICA BY THE VAL D'ISPICA TO PALAZZOLO, a journey of one day (2 mules 15 fr., and 1 fr. for the attendant), which should be commenced at sunrise; provisions necessary. It is not necessary, as the guides sometimes assert, to return from the Val d'Isipa to Modica, in order to proceed to Palazzolo; nor could that circuit be easily accomplished in a single day. The road from Modica to *Spaccaforno* is quitted beyond the road which descends to Scicli, and we proceed to the l. by a very rough road to the (6 M.) remarkable and picturesque \**Val d'Isipa*, a rocky ravine 6 M. in length, in the limestone rock of which subterranean dwellings and tombs have been discovered.

The banks of the Mediterranean appear to have been peopled during a pre-historic period by a race who excavated their dwellings in the rocks, and deposited their dead in rocky niches (*didieri*). Caverns of this description have been discovered in Sardinia, the Balearic Islands, in the Cyrenaica, and in Etruria. They occur in Sicily in considerable numbers in the S. E. angle of the island only, between Terranova and Syracuse; a few, however, have been found near Caltabelotta (di San Cono) and between Bronte and Maletto dei Giganti. They may perhaps be attributed to the Sicanians. At *Sparano*, a spot between Noto and Palazzolo, a Druidical relic, a kind of Celtic dolmen, or, as others call it, a *Idolo*, has been discovered, which appears to favour the view that the Sicanians were of Celtic origin (?). The grottoes of the *Val d'Isipa* are the most numerous and present the greatest variety. Some of them were manifestly used as habitations. They either consist of different stories, connected in the interior by circular apertures, or of single chambers, the entrances to which in the rock are more than the height of a man above the ground. Rings hewn in stone which are seen here probably served some purpose of domestic economy. Other archaeologists believe these grottoes merely to have formed the Necropolis of some ancient city, and not to have been employed as dwellings until late in the Christian period.

At the N. E. outlet of the valley rises the so-called *Castello d'Isipa*, a rock completely honeycombed by grottoes. Other grottoes deserving mention are the *Spelonca Grossa*, *Grotta del Corvo*, and *del Vento*. About 10 min. from the entrance, about half-way up the hill on the l., stands a house where wine may be procured. Near it a rocky path ascends to the bridle-path which leads to —

**Palazzolo Acreide** (*Locanda Centrale*), one of the most interesting towns of Sicily, with 8951 inhab. The custodian *Salvatore Monelli* (fee 2—3 fr.) keeps the keys of the theatre, etc., and shows the principal objects of interest in 4—5 hrs. Those who begin the walk at daybreak may proceed on the same day by diligence to Syracuse. Dr. G. Italia-Nicastro is the most learned archaeologist in the place.

*Azzu* (Arabian *el Akrât*, afterwards *Pluceclum*, *Balensul*, now *Palazzolo*) was founded by the Syracusans in 664 on the site, it would appear, of a Phœnician settlement, and belonged

to the dominions of their city until the latter was conquered by Marcellus. The town apparently escaped destruction until the wars of the Saracens. The Acropolis and older portion of the town stood on the hill which rises above the modern town, and were accessible on the E. side only. This eminence is doubtless of volcanic origin, as volcanic products are found between the limestone rocks. (The whole district abounds in such formations, which are most apparent on the route from Vizzini to Buccheri and Buscemi.) The top affords a fine view in every direction. The approach from the E. was protected by *latomiæ*. Tombs of all periods have been discovered here, some being of Greek origin with reliefs, others apparently of the Christian period. Then the so-called *Tempio Ferale*; aqueducts; a small *Theatre*, looking to the N., where on an eminence above a deep ravine the small town of *Buscemi* is visible. The theatre is of late Greek origin, and contains twelve tiers of seats for 600 spectators. Adjacent to it is the *Odeon*, or, according to others, a bath-establishment. To the S. of the Acropolis rises the *Monte Pineta*, with numerous mortuary chambers, the so-called *Didieri*. — In the *Contrada dei Santicelli*, a valley  $1\frac{1}{2}$  M. to the S. of Pineta, are the remarkable bas-reliefs, unfortunately mutilated, of the '*Santoni*'. They appear to have appertained to a burial-place: on most of them the figure of a goddess (supposed to be Cybele) may be distinguished. Not far from this spot is an extensive burial-ground, *Acrocoro detto della Torre*, where some hundreds of sarcophagi have been opened. Many of them contained well preserved skulls. From E. to W. the skeletons of women were found to have been interred, from N. to S. those of men. A Phœnician inscription was also found here. — The collection of ancient vases, etc. of Baron Judica (Palazzo Judica), who superintended the excavations on the Acropolis, is in a deplorably neglected, and interesting to the scientific only.

FROM PALAZZOLO to SYRACUSE, 28 M. (diligence daily about 10 a. m., fare 3 fr. 15 c.). The road traverses monotonous fields, sterile land, and clumps of wood (*di Madredonna* and *Giambra*). *Bauli*, another wood to the E., is said to be still infested by wolves. A short distance beyond *Monte Grosse*, the first post-station, Syracuse becomes visible in the distance. The road leads through the small town of *S. Paolo*, then through *Floridia*. Below Floridia, on the r. side of the road is a ravine which the Athenians on their return from Syracuse under Nicias found obstructed, thus compelling them to turn towards the S. The towns to the l. are *Cassaro* and *Ferla*. Farther towards the N. *Sortino*, on an eminence. About 4 M. below Floridia, on a height to the l. lies *Belvedere*, adjoining which are the ruins of *Euryalus*, the most W. fort of the Epipolæ of Syracuse.

## FROM MODICA TO SYRACUSE BY NOTO.

The diligence-road to Noto traverses an uninteresting district. (11 M.) *Spaccaforno*, with 7539 inhab.; (15 M.) *Rosolini*.

(23 M.) **Noto** (*Aquila d'Oro*, opposite the Dominican monastery, to the r., tolerable; *Villa di Roma*), a pleasant and wealthy town with 14,619 inhab., contains handsome palaces of the provincial aristocracy. The fertile district belonging to the town comprises an area of 60 sq. M. The present town was founded in 1703 near the site of *Netum*, which was destroyed by an earthquake in 1693, and had been founded by the Sicilian prince Ducetius (about B.C. 450) on the site of a still more ancient town. Traces of the latter existed down to the 16th cent. between Noto and Palazzolo, in the vicinity of the spot where Count Ruggiero founded the Benedictine abbey of *S. Lucia* (Bauli). Of the second Noto the ruins are still visible.  $4\frac{1}{2}$  M. from the present town. — About 4 M. to the S. of Noto, between the rivers *Falconara* (*Asinaros*) and *Telluro* (*Heloros*), stands *La Pizzuta*, a fragment of a Greek column, about 30 ft. in height. It is said to be a remnant of the monument erected by the Syracusans in the bed of the Asinarus after the sanguinary defeat of the Athenians under Nicias (July, 413).

An excursion may be made from Noto by a carriage-road to (15 M.) *Pachino* and the rugged promontory of *Passero* (*Pachymum*) with its islands, harbours (*Porto d'Ulisse*, *Porto Palo*), tunny-fisheries (tonnare), and the remains of the ancient city of *Helorus* on the l. bank of the river, now called *Stampaci*. In ancient times the *Via Helora* led from Helorus to Syracuse.

From Noto the road leads to (27 M. from Modica) *Avola* (11,000 inhab.), where almond-trees and the sugar-cane flourish, skirts the plain of the coast, and crossing the river *Cassibile* (ancient *Cacyparis*), on the banks of which Demosthenes and 6000 Athenians sustained a defeat in 413, leads to Syracuse. To the r. is seen the Great Harbour, l. the remains of the columns of the Olympieum. The road skirts the r. side of the harbour, passing a large heap of reeds used by the potters, who have practised their craft here since the time of Dionysius I. When Dionysius penetrated into the city by night after the battle of Gela and usurped the government, he destroyed the gate of Achradina here by piling up and setting fire to the bundles of reeds which he found in the vicinity.

(35 M.) *Lungarina*. (44 M.) *Syracuse*, see p. 308.

## 28. From Palermo to Girgenti.

RAILWAY from Palermo to Cammarata, 60 M. (two trains daily in  $4\frac{1}{4}$  hrs.), and from Comitini to Girgenti,  $9\frac{1}{2}$  M. (two trains daily in 1 hr. 6 min.), and Porto Empedocle, 4 M. (comp. p. 252). — Diligence between Cammarata and Comitini,  $27\frac{1}{2}$  M.; railway shortly to be opened. The whole journey from Palermo (through-tickets at the post-office) at present occupies 14 hrs. Supply of provisions necessary.

The line from Palermo to Termini traverses the fertile plain of the coast (stations *Ficarazzelli* and *Ficarazzi*) to *Bagaria* (p. 238), and runs thence between the sea and the hills, passing through several short tunnels, and generally parallel with the road. Stations (11 M.) *Casteldaccia*; (13 M.) *Altavilla*; the village, situated on the hill to the r., possesses one of the oldest Norman churches extant, called *La Chiesazza*, founded by Robert Guiscard in 1277. A number of 'tonnare' (apparatus for catching the tunny-fish) are observed in the sea. A red flag hoisted near them in the month of May indicates that a shoal has entered, or is about to enter the nets, and is a signal for a general onslaught of the fishermen. ( $19\frac{1}{2}$  M.) *Trabia*; then a tunnel, and a bridge over the *Fiume S. Leonardo*.

23 M. **Termini** (*Locanda Minerva*, on the E. slope of the hill; *Locanda della Fenice*, with trattoria, near the town-gate), one of the busiest provincial towns of Sicily, with 25,780 inhab., situated on a promontory, presents a poor appearance to those coming from Palermo. The houses of the nobility are situated on the hill, those of the merchants on the E. side. The macaroni (pasta) of Termini is considered the best in Sicily.

Termini (*Thermae Himerenses*), probably an ancient Phœnician market, was founded as a town by the Carthaginians in 407, after the destruction of Himera, and maintained by them till 252, when it was taken by the Romans. Under the latter it was a prosperous place, and even in the middle ages it was a place of some importance. Robert of Naples, who attacked Sicily in 1338, besieged the strong castle of Termini in vain. This ancient stronghold was destroyed in 1860.

The substructions of a Roman building, supposed to have been a curia and baths, have been excavated in the Villa della Città, in the Piano di S. Giovanni, above the town (fine \*view), where there are also traces of an amphitheatre. The *Aqua Cornelia*, a Roman aqueduct to the S.E. of the town, was destroyed in 1438. Its remains from *Brucato* downwards merit a visit on account of the remarkable fertility of the surrounding district. A collection of antiquities, comprising some fine vases, most of them found in the neighbourhood, is preserved at the *Liceo* (keys kept by Sign. S. Ciofalo, the librarian of the institution). The Sindaco, Baron Janelli, also possesses a collection of antiquities. Giuseppe di Giorgi is a vendor of antiques. Termini was the birthplace of Niccolò Palmieri, a distinguished Sicilian political economist and historian, who was interred in the *Chiesa del Monte*. The bath establishment, situated on the E. side of the hill, is well fitted up. Some of the springs are chalybeate, others contain sulphur (106° Fahr.). The baths are extolled by Pindar.

On a rocky slope above the Fiume S. Lionardo, about 4 M. from Termini, is situated the town of *Caccamo* (7233 inhab.). Fine view. The precipitous *Monte San Calogero* (1347 ft.), commanding a noble prospect, may be ascended thence.

The line continues to skirt the coast, with the *Monte S. Calogero* rising on the r., crosses the *Fiume Torto*, and then turns inland towards the S., following the r. bank of the stream.

28 M. **Stat. Cerdà**; the village lies on the hill to the l.; on the r. rises Monte Calogero. Beyond (32 M.) *Sciara* the train crosses the Torto, passes through a tunnel, and then recrosses the stream. Beyond (38 M.) *Montemaggiore* the river is again crossed. On a steep hill to the r. of (44 M.) *Roccapalumba* is situated the town of *Alia*, with 5499 inhab. The train ascends, and reaches the watershed between the Tyrrhenian and African seas at —

(48 M.) **Stat. Lercara** (2165 ft.) (*Locanda d'Italia*, on the l. side of the street, near the post-office, bad), with 9007 inhab.,

a miserable place of bad reputation. Near it are situated the most northern sulphur-mines in the island. The line leaves the town on the hill to the r., passes through a tunnel, and enters the valley of the *Platani*, on the l. bank of which the station lies. To the r. opens the beautiful basin of *Castronuovo*, where coloured marble was extensively quarried in ancient times. The line then crosses to the r. bank of the *Platani*.

60 M. *S. Giovanni di Cammarata*, a suburb of *Cammarata*, which lies on the hill to the r. (4907 inhab.), is at present the terminus of the railway. The whole district is commanded by the precipitous *Pizzo di Cammarata* (5170 ft.), which remains in sight during the greater part of the journey.

FROM CAMMARATA TO GIRGENTI, 36 M. The railway follows the r. bank of the *Platani*, and crosses to the l. bank at *Mussomeli*, while the high road runs farther to the W., and next reaches (12 M. from *Cammarata*) the loftily situated town of *Casteltermini* (Locanda of Luigi Livorsi), the 7607 inhab. of which are chiefly occupied in farming. If on horseback, the traveller leaves the town to the right.

On the l. of the railway lies *Acquaviva*, on the r. *Casteltermini*. The hill on the l. is the *Pizzo di Sutura* (2687 ft.), crowned with a town (3725 inhab.) and a ruined castle. In 860 the Arabs called the town *Sotîr*, probably akin to Σωτήρ. It is supposed by some to have been the ancient *Camicius*, where *Dædalus* built a castle for *Cocalus*.

On the l. lies *Campofranco*. The line quits the river, which runs to the W., and ascends towards the S. in the valley of a small brook. On the r. *Aragona*, the property of the *Naselli* family, with 10,440 inhab.; l. *Comittini*. The line approaches the valley of the *Drago*, and describes a wide circuit round the abrupt hill on which *Girgenti* is situated.

The high road from *Casteltermini* descends in numerous windings to the *Platani*. A line stretched across the river is used for the transmission of letters and parcels when the stream is impassable for vehicles in winter. The road then winds upwards to the post-station of —

(25 M.) *Comittini*. Here, and at *Favara*, 5 M. to the E. of *Girgenti*, are situated the valuable mines of Sign. *Ignazio Genuardi* of *Girgenti*, the 'sulphur-king' of Sicily. The overseer ('il fattore') of the mines will be found obliging. *Aragona* on the r., with its ducal palace, is next passed. To the r., on a steep hill farther on, lies *Montaperto*. The road follows the course of the *Drago*, and ascends rapidly to —

(36 M.) **Girgenti**, see p. 252.

FROM PALERMO TO SCIACCA BY CORLEONE (66 M.). The road is still uncompleted, and is traversed by a diligence as far as *Corleone* only. As it presents few objects of interest, either in a natural or historical point of view, the following slight sketch will suffice. *Palermo* is quitted by the

Porta Nuova, the Largo dell'Indipendenza is crossed, and the Strada Pisani followed, which leads to the Lunatic Asylum and crosses the *Oreto*. The road then ascends to *Parco*, where William II. once possessed his extensive hunting preserves. Thence Garibaldi accomplished his celebrated detour round the mountains towards the E., whilst General v. Meckeln with his Swiss troops pursued the Sicilian picciotti as far as Corleone. The view of Palermo from the height above Parco is one of the most magnificent in Sicily. *Piano dei Greci* (8½ M.), an Albanian colony, established in 1488, is next reached. The peculiarities of the language and customs of the town are gradually becoming extinct; the inhabitants are notorious for their predatory propensities. The road then ascends a long and dreary valley. In front the mountain-ridge of *Busambra* lies in an oblique direction, with the woods of *Cappelliere* towards the E. Above the latter, which were seriously injured by a conflagration a few years ago, rises the hunting seat *Ficuzza*, to which Ferdinand IV. frequently resorted when in Sicily, in order to indulge in the pleasures of the chase. Another road ascends hither from *Ogliastro*. The road to Corleone descends by numerous windings, after having quitted the height where the ruins of the Saracenic stronghold *Katata Busamara* are situated.

**Corleone** (*Locanda Grande*, in the Piazza, bad), anciently *Kortün*, with 15,350 inhab., is a town of Saracenic origin, where Frederick II. established a Lombard colony in 1237. Its inhabitants were therefore the most strenuous opponents of the house of Anjou, and at the present day retain their predilection for the Bourbons.

From Corleone to Chiusa the road is practicable for carriages. It leads to the l., skirting the cliffs of *Monte de' Caralli* and *Monte Barone*, to *Bisacquino* (8690 inhab.) and (13 M.) *Chiusa* (6840 inhab.), where it divides. The road to the r. leads to *Giuliana* and *Sambucca*, a well-built town with 8982 inhab., which under the name of *Rahat Zabuth* belonged to the monastery of Monreale in 1185. Farther on, to the r., are situated *Contessa*, an Albanian settlement, and the ruins of *Entella* on the bank of the *Bellici Sinistro*, 5 M. from Contessa, and accessible from the S.E. only. Entella was a Sicilian town, of which mention is made in the Trojan Sicilian myths. In 103 it was taken by surprise by the Campanian mercenary troops of Dionysius I. In consequence of a rebellion of the Saracenic population in 1224, Frederick II. transplanted them to Nocera de' Pagani in Campania. From Sambucca the road proceeds W. to *Sella Misilbesi*, where it unites with the road from *Partanna* (11,972 inhab.) and *S. Margherita* (7414 inhab.), and then leads E. to *Sciacca* (p. 250).

From Chiusa the branch of the road to the l. follows the valley of the river to *Callabelotta* (p. 231).

## 29. Inland Route from Palermo to Catania.

POST ROAD from Palermo to Catania, about 147½ M. In fine weather the journey occupies 34 hrs., but after rain enquiry should be made whether the rivers are passable. The route is more conveniently accomplished with the aid of the railway. The traveller may proceed by the Girgenti line as far as Alia. The railway between Leonforte and Catania is also open. With regard to correspondence of trains, etc. enquire at the post-office at Palermo. Provisions for the journey necessary. Travellers intending to visit Castrogiovanni may take the diligence as far as Misericordia.

The road leads E. by *Abate* and *Portella di Mare* at the base of *Monte Griffone*, *Gibelrosso*, and *Buongiorno* to —

(7½ M.) *Misilmeri*, a notorious haunt of banditti (7458 inhab.), where the diligence is provided with an escort. The road ascends and quits the valley of the *Fiume de' Mirti*, or valley of *Ficaruzzi*, beyond *Ogliastro*, another town (1981 inhab.) of evil reputation. Between Ogliastro and the post-station —



(19 M.) *Villafrați* lie the *Bagni di Cifali* (Arabic *Gefala*), at the base of a lofty conical hill crowned by the *Castello di Diana* (*Kalata Gefala*), where an Arabic inscription has been discovered. The temperature of the water is 102° Fahr. On the hill to the r. lies *Mezzojuso*, one of the four Albanian colonies (*Piuno dei Greci*, *Palazzo Adriano*, and *Contessa* are the others) established here since 1482. Its Arabic name is *Menzil-Jussuf* (village of Joseph). The road now skirts the *Fiume di S. Leonardo*, which falls into the sea near Termini, and leads to the bridge of —

(26 M.) *Vicari*, below the town (4195 inhab.) of that name. In the fort of *Vicari Giovanni di S. Remigio*, the French governor of the island, who had fled hither after the Sicilian Vespers, was besieged by his pursuers from Palermo, and put to death. At the solitary post-station of *Mangonaro*, 27½ M. from Palermo, the road divides. To the r. the *Via Lercara* ascends to *Girgenti*, to the l. the *Via delle Montagne* leads to *Catania*. The post-station of —

(34 M.) *Alia* (5499 inhab.), which lies on an abrupt height to the l., is situated below the town, beyond which the road traverses a dreary, uninhabited district as far as the post-station *La Guffa*. The whole of this tract belongs to the Principe *Villarosa*. Thence to the small town of —

(41 M.) *Vallalunga* (4981 inhab.). The country becomes wilder. To the r. towers the *Monte Campanaro*, in the background the Madonian Mts. The *Fiumicello*, an affluent of the *Platani*, is crossed, and the *Monte Mimiano* skirted on the l., beyond which lies the solitary post-station of —

(52½ M.) *Landrò*. The road then ascends the *Monte Mucini* (2214 ft.). In the distance, beyond vast fields of wheat, rise the indented peaks of *Castrogiovanni* and *Calascibetta*. This view is one of the most extensive in the interior of the island.

(60 M.) *S. Caterina* is a miserable little town, whose inns none but the diligence-conductors consider tolerable. Here and 2 M. farther diverge two different branches of the road to *Caltanisetta* and *Girgenti* (p. 272). Between *S. Caterina* and —

(72½ M.) *Villarosa* flows the *Fiume Salso* (*Himera Meridionalis*), which is crossed by a new bridge. *Villarosa* is a pleasant looking town, with valuable sulphur-mines in the vicinity. Thence to the solitary post-station of —

(81 M.) *Misericordia*, from which *Castrogiovanni*, situated to the S. of the high road, is 2½ M. distant.

THE RAILWAY FROM PALERMO TO CATANIA (155 M.) will be identical with the *Girgenti* line as far as *Campofranco* (p. 264), where it will diverge to the E., ascend by the course of the *Salito*, penetrate the watershed between *Fiume Platani* and *F. Salso* by a tunnel between *Caltanisetta* and *S. Caterina*, traverse the *Vallone del Fico*, enter the valley of the

Dittaino (Simeto) by a tunnel near Castrogiovanni, and lastly lead by Catenanuova to Catania.

**Castrogiovanni** (*Locanda alla Stella*, tolerable; the traveller should endeavour to procure an introduction to some resident here), the Arabic *Kasr-Janni*, a corruption of *Enna*, is situated on the summit of a hill (2605 ft.) which is ascended from Misericordia in 1 hr.

Cicero describes this locality, and Livy terms it 'inexpugnabilis', facts which alone tend to prove the important place occupied by Enna in the pages of Sicilian history. With this mountain the myths of the most ancient inhabitants were intimately connected. Here was the principal seat of the worship of the Demeter-Cora of the aborigines, in whose honour Gelon erected a magnificent temple after the battle of Himera in 480.

Enna was founded by Syracuse in 664, and participated in all the vicissitudes of its mother-city. In 492 it fell by treachery into the hands of Dionysius I.; his son took it by surprise; Agathocles also possessed himself of the town; in the First Punic War it was captured by the Carthaginians, and finally was betrayed to the Romans. When the slaves under Eunus had thrown themselves into Enna the Romans regained possession of the place only after a fierce struggle. The siege lasted during two years (133—132), and to this day Roman missiles are found at the approach to Castrogiovanni where the ascent is most gradual. The besieged whole reduced by famine rather than by force of arms. In 837 the Saracens in vain endeavoured to storm the town, to which the inhabitants of the entire surrounding district had fled for refuge. In 859 Abbas-ibn-Fahd obtained possession of the fortress through treachery, a prisoner having introduced the Arabs into the town by means of a tunnel on the N. side. The booty was enormous. The women were sent as slaves as far as Bagdad. In 1080 the Normans took the town. In the middle ages it was again partially fortified.

The town is now in a miserable and dilapidated condition (14,633 inhab.). The fertility of the soil is greatly inferior to what it was in ancient times, when dense forests, brooks, and lakes converted this district into a luxuriant garden, where the hounds, it is said, lost the scent of their game amid the fragrance of the flowers, and the fields yielded a hundred-fold.

Not a vestige is now left of the celebrated temples of Demeter (Ceres) and Proserpine. The former is supposed to have stood where the ruins of the castle of Frederick II. are situated, at the E. extremity of the plateau. The temple of Persephone is seen on the *Monte Salvo*, near the convent of the *Padri Riformati*. The view is one of the finest in Sicily: the spectator stands at the central point of the island (Enna was termed the 'umbilicus' of Sicily). Towards the E. towers the pyramid of Etna; to the N. two mountain-chains, ramifications of the Nebrodi Mts.; towards the N.N.E. rises Monte Artesino (3914 ft.) beyond the hill of Calascibetta. On the upper prolongation of the latter lie Leonforte and S. Filippo; between the two, more in the background, Troina (3651 ft.). More towards the E., Centorbi. In an extensive basin towards the N.N.W., on a precipitous ridge between Monte Artesino and the Madonian Mts., Petralia Soprana and Ganci. To the N.W. is visible S. Calogero near Termini: to the W.

the Pizzo di Cammarata, and to the S. the Heræan Mts. The small town of Calascibetta (5365 inhab.), situated on another isolated hill (1555 ft.) to the N., was founded in 1080.

From Misericordia (p. 266) the road descends into the valley of the *Dittaino* (*Chrysas*), and again ascends to —

(92½ M.) *Leonforte* (Café to the l. as the town is entered), where a road diverges to *Nicosia* and *Termini* (p. 263).

[The RAILWAY from Leonforte to Catania, 49 M., in 3 hrs. (fares 8 fr. 65, 6 fr. 10, 4 fr. 35 c.), follows the valley of the Dittaino, remaining on its l. bank. Stations *Assaro Valguarnero*, *Raddusa*, *Catenanuova*, *Muglia*, *Sferro*, *Gerbini*, *Motta S. Anastasia*, *Bicocca* (junction for Syracuse), and *Catania* (p. 296).]

The CARRIAGE-ROAD from Leonforte to Catania, 55 M., which runs to the N. of the railway, leaves the castle of *Assaro* (*Assorus*, a Sikelian town) on the l., and leads by *Nissoria* into the valley of the *Fiume Sulso*, an affluent of the Simeto. Here is situated —

(100 M.) *S. Filippo d'Argirò*, now an insignificant place, but one of the most ancient Sikelian cities in the island (*Agyrium*). The historian Diodorus gives an account of this his native town, and relates how Hercules visited it during his wanderings with Iolaus and was worshipped here. It appears from this that a Phœnician colony existed here at a remote period. Timoleon colonised the town in 339 and built an agora, temple, and handsome theatre, of which no traces remain. St. Philip, whose festival is on 1st May, has superseded Hercules as the tutelary genius of the place. Fine marble is found in the vicinity. The road leads hence to —

(109½ M.) *Regalbuto*. In the valley below lies *Gagliano*, the commandant of which, Montaner di Sosa, in 1300 lured the French under the Count of Brienne into an ambushade, so that 300 French knights, 'I Cavalieri della Morte', were captured or slain. High above Gagliano lies *Troina* (3651 ft.), the loftiest of the larger towns of Sicily (8299 inhab.). This was one of the first towns of which the Normans gained possession in 1062. Here in 1063 Roger de Hauteville with his heroic wife Giuditta (Judith of Evroult) and 300 warriors defeated the rebellious inhabitants and 5000 Saracens. The Normans were so needy at that period that Roger and Judith possessed but a single mantle between them. The bishopric founded here was transferred to Messina in 1087. The Basilian monastery was founded by Roger. The first abbot was his brother-in-law Robert of Evroult. In the Matrice S. Maria traces of the ancient Norman structure are distinguishable.

To the r. on an abrupt eminence above the valley of the Simeto rises **Centuripe**, or, as it was called until recently, *Centorbi* (Albergo della Pace,

in the piazza, very poor), with 6913 inhab. In ancient times the situation of *Centuripae* was compared with that of Eryx. Magnificent view of *Ætna*. During the Roman period this was an important place (Celsus was born here). In 1233 it was destroyed by Frederick II. on account of its disaffection, and the population removed to Agosta (p. 307). Considerable remains of the ancient town-wall are preserved. Numerous vases, terracottas, coins, and cut stones have been found in the neighbourhood. Antonio Camerano possesses a fine collection of gems and terracottas. An introduction to the Sindaco Emanuele lo Giudice is desirable. The notary Francesco Camerano frequently accompanies visitors to the antiquities. Most of the vases in the Biscari Museum at Catania are from this locality.

In the valley of the *Simeto* we first observe the lava-streams of *Ætna*, the oldest of which dates from 1010. About  $\frac{1}{2}$  M. above the bridge now in course of construction are situated the remains of a Roman aqueduct (*Ponte Carcaci*), probably dating from the period of the Servile war. From the *Ponte* and *Fondaco de' Maccaroni* the road ascends to ( $2\frac{1}{4}$  M.) the lowest terrace of Mt. *Ætna*, on which lies —

(123 M.) **Adernò** (*Locanda dell' Aquila*, in the Piazza del Castello, landlord Velastro, a doctor, formerly mayor of the town; *Loc. della Fenice*; \**Caf  della Sicilia*, Piazza del Castello; Sign. Evangelista Guarnieri, the 'pretore' of the town, may be applied to for information), a wealthy town with 12,999 inhabitants. In the Piazza stands the quadrangular Norman castle erected by Roger I., now used as a prison; the interior is in a very dilapidated condition. In the chapel are seen remains of frescoes representing Adelasia, grand-daughter of Roger I., taking the veil. The monastery of S. Lucia, nearly opposite, was founded by Roger in 1157. In ancient times the Sicilian city of *Hadrunum* stood here, celebrated on account of its temple of Zeus Adranos which was guarded by 1000 dogs. Fragments of this structure, probably of the cella, are shown in the garden of Salvatore Palermo at a place called *Cartellemi*, on the r. outside the town. This was the central point from which Timoleon extended his power, after he had conquered Hicetas of Syracuse near Schitino between Patern  and Adern . — An excursion to Centorbi (11 M.) and back may be accomplished hence in one day, if an early start be made (mule  $2\frac{1}{2}$  —  $3\frac{1}{2}$  fr.). — The road descends from Adern  to the town of —

(125 M.) *Biancavilla*, with 9328 inhabitants, some of whom are of Albanian origin. The best cotton of Sicily receives its name from this place. Then —

(132 $\frac{1}{2}$  M.) *S. Maria di Licodia*, near which the town of *Ætna*, founded by Hiero, on which occasion *Æschylus* composed one of his tragedies, is said to have stood. Between Licodia and Patern , on the r., 1 M. below Licodia, is the beginning of the Roman aqueduct to Catania.

(134 M.) **Patern ** (*Locanda di Sicilia*, tolerable; *Albergo della Fenice*, with caf , clean), on the site of the former Sicilian

town of *Hybla Minor*, founded by Roger I., who erected the castle above the town in 1073, now contains 15,308 inhab., who chiefly belong to the lower classes, the landed proprietors having retired to Catania to escape the malaria which prevails here. The square tower of the castle, like those of Adernò and Motta, is used as a prison. Around this stronghold on the hill was situated the former town, where now the Matrice Cathedral, and Capuchin and Franciscan monasteries (fine view of the valley) alone stand.

Hybla became completely Hellenised at so early a period that it was the only Sikelian town which did not participate in the insurrection against the Greeks in 450 under Ducetius. In 415 the territory of the town was devastated by the Athenians. The ancient road between Catania and Centuripæ passed by Hybla. Two arches of the bridge over the Simeto are still standing. Ætna was ascended from this point in ancient times. In the *Contrada di Bella Cortina*, in the direction of the mountain, remains of baths have been discovered. In the vicinity is the *Grotto del Fracasso*, through which an impetuous subterranean stream flows. To the N. E. of Paternò, on the slopes of Ætna, lies the town of *Belpasso* (7339 inhab.), destroyed by an eruption in 1669, and subsequently re-erected on a new site (*Mezzocampo*). The air here was found to be unhealthy, in consequence of which the inhabitants quitted the place and re-built their town on its original site, where it now stands. By making a circuit round the *Monti Rossi* the traveller may from this point reach *Nicolosi* (p. 301), whence Ætna is most conveniently ascended.

Before the descent is made to Misterbianco, the last town before Catania, a road diverges to the r. to the town of *Motta Santa Anastasia*, with a castle on a precipitous basaltic cone, rising above the *Piano di Catania* (beautiful view). In the tower of this castle Bernardo Cabrera (comp. p. 259), the supreme judge of Sicily, was confined by the nobles in 1410 and treated with great cruelty. From Motta the high road may be regained near Misterbianco by traversing the valley to the right. To the l. before reaching the main road, near *Erbe Bianche*, we observe the fragments of a Roman building, and a few hundred feet farther the remains of baths, called *Damusi*.

(144 M.) *Misterbianco*, a town with 5000 inhab., was destroyed in 1669. To the r. the *Montecardillo*, the S. E. crater of the Ætna group, overlooks the plain. Crossing the lava-stream of 1669, we now enter the *Porta del Fortino*, of the town of — (147½ M.) *Catania* (p. 296).

#### FROM CASTROGIOVANNI TO CATANIA BY CALTAGIRONE.

From Castrogiovanni to Caltagirone 30 M. The bridle path, passing numerous grottoes and caverns, descends to the S. In 2 hrs. the *Lago Pergusa* is reached, the fabled locality whence Pluto carried off Proserpine.

Of the shady and lofty trees, the fragrant flowers on the banks of the lake covered with swans, and the 'perpetuum ver' of Ovid not a symptom remains. The lake, with its clear, dark blue water, presents a pleasant appearance in spring only. At other times, like the neighbouring *Stagnicello*, it is a dirty pond, used by the inhabitants for steeping their flax.

From the lake to Piazza a ride of 13 M. Before reaching Piazza we join the carriage-road which leads from *Caltanisetta* (42 M.) by *Pietraperzia* (1463 ft.) and *Barrafranca* to Piazza.

**Piazza** (*Albergo dell'Aquila Nera*, moderate), Sicil. *Chiazza*, is situated near the junction of the roads mentioned above with those from *Castrogiovanni* (p. 267), from *Aidone*, and from *Terranova*. We follow the last of these towards the S. to *S. Cono*, where it divides, one branch descending to the r. to *Terranova*, the other ascending to the l. by *S. Michele* to (13 M.) —

**Caltagirone** (24,417 inhab.), regarded as the most civilised provincial town in Sicily. Although 2172 ft. above the sea-level, it is well-built and possesses a fine promenade and market-place, whence a lofty stair ascends to the old castle. The aristocracy of the place is zealous in promoting public instruction, etc. Pottery is the staple commodity, and the traveller may purchase very characteristic, well-executed figures of Sicilians, Calabrians, etc. in their national costumes. Giuseppe Buongiovanni is one of the best manufacturers. The situation of the town is healthy, and commands a magnificent view in every direction.

From Caltagirone diligence to Catania in 10 hrs. (47½ M.). On the mountain-range to the r. lie the towns of *Grammichele*, *Mineo*, founded by *Ducectius* and in 840 taken by the Saracens, and *Militello*. Near *Fararotta* the road passes the celebrated *Lacus Palicorum* (*Lago di Palizi*), usually 500 ft. in circumference and 14 ft. in depth. In dry seasons it occasionally disappears entirely. Two apertures (*fratres Palici*) in the centre emit carbonic acid gas with such force that the water is forced upwards to a height of 2 ft., and the whole surface is agitated as if boiling. Birds are suffocated in attempting to fly across the lake, and horses and oxen experience difficulty in breathing as soon as they enter the water. The ancients regarded the spot as sacred and the peculiar resort of the gods. The *Dii Palici* were believed to be sons of *Zeus* and the nymph *Thalia*. A sumptuous temple was accordingly erected here, to which the pious flocked from all quarters. The historian *Fazello* mentions the ruins of this edifice as having existed in the 16th cent., but every vestige of them has now disappeared. Fugitive slaves found an asylum in this temple. An oath sworn whilst the hand was held opposite the orifice from which the gas issued was deemed peculiarly solemn. At no great distance from this spot *Ducectius* founded the town of *Palica*, which has also left no trace of its existence. The name, however, may still be recognised in *Palagonia* (4904 inhab.), a small mediæval town, once the property of the celebrated Catalanian naval hero *Roger Loria*. Below *Palagonia* the road ascends to the *Fondaco Tre Fontane*; to the r. lies *Scordia*, which yields the best oranges in Sicily. The road then proceeds to the l. of the *Biviere di Lentini*, running parallel with the *Fiume Gornalunga*, and unites with the road from Catania to *Syracuse*.

#### FROM GIRGENTI TO CASTROGIOVANNI AND CATANIA BY CALTANISSETTA.

The road from *Girgenti* to Catania joins the Palermo and Catania high-road at *S. Caterina* (53 M.). Distance to *Castrogiovanni* 74½, to Catania 140 M. Diligence daily; railway in course of construction. Riders may cut off the wide circuit described by the road, and proceed by (4 M.) *Favara*, (9½ M.) *Castrofilippo*, (17 M.) *Canicatti*, and (30½ M.) *Caltanisetta* to (45½ M.) *Castrogiovanni*.

The road to the N. (see R. 27) is at first the same as that from *Girgenti* to Palermo. It then diverges to the r. and ascends to *Le Grotte* (the ancient *Erbessus*, whence the Romans derived their supplies of provisions during the siege of *Agrirentum*, B. C. 262), a poor place, with 6487 inhab., 11 M. from *Girgenti*.

(14 M.) **Recalmuto** (*Albergo Centrale*), a town with 12,000 inhab., and a post-station, is a rapidly improving place. Then (23½ M.) *Canicatti* (20,149 inhab.). A carriage-road leads hence to *Licata*, passing *Campobello di Licata*, with valuable sulphur-mines (diligence daily; fare 5 fr. 85 c.). Next (32 M.) post-station *Serra di Falco*, from which the author of the *Antichità della Sicilia*, Domenico lo Faso Pietrasanta, Duca di Serradifalco (d. 1863) derived his title, situated in the midst of the richest sulphur district in Sicily. Thence by *S. Cataldo*, named after St. Cataldus of Tarentum, the seat of a marquise, with 12,795 inhab., to —

(41 M.) **Caltanissetta** (*Locanda d'Italia*, in the Piazza del Collegio; *Locanda Giordano*; *Aquila Nera*), the capital of the province, with 23,879 inhab., but unattractive. The *Badia di S. Spirito*, a monastery erected in the best Norman style by Roger I., is 2 M. distant. A great national festival is celebrated here every Whitmonday. About 2 M. beyond it is a mud volcano, resembling the Maccaluba in the Terra Pilata (p. 256). [Carriage-road from Caltanissetta to *Pietraperzia* (10,540 inhab.), *Barrafranca* (8928 inhab.), and *Mazzarino* (11,474 inhab.) in course of construction.]

From Caltanissetta the road ascends to (12½ M.) *S. Caterina*, traversing the *Monte S. Giuliano* (2385 ft.) and joins the main route (p. 266 and follg.).

### 30. From Palermo along the Coast to Messina.

172 M. RAILWAY to *Cerda*, 28 M., in 1¾ hr.; thence by DILIGENCE (*Vettura Corriera*) daily in 30 hrs. to Messina (in the reverse direction in 36 hrs.). Hours of departure: from Palermo 6 a. m., from *Cerda* 8, from *Cefalù* 11 (halt of ½ hr.), from *Castel di Tusa* 3. 30 p. m., from *S. Stefano* 5. 15, from *S. Agata* 9. 15, from *Capo Orlando* (*Naso*) 12. 15 a. m., from *Gioiosa* 2. 45, from *Patti* 4. 30, from *Barcellona* 8, from *Archi* (*Milazzo*) 9. 15, from *Gesso* 12 noon, arrival at Messina 2 p. m. — In the opposite direction: from Messina 7 p. m., *Gesso* 10, *Archi* (*Milazzo*) 12. 45 a. m., *Barcellona* 2, *Patti* 5. 15, *Gioiosa* 7, *Capo Orlando* 9. 30, *S. Agata* 11. 45, *S. Stefano* 3. 30 p. m., *Castel di Tusa* 6. 15, *Cefalù* 10. 30 p. m., arrival at *Cerda* 4. 30 a. m., train starts at 7. 30 and arrives at Palermo at 9. 15 a. m. — Those who wish to see Termini, Himera, and Tyndaris, and to perform the whole of the journey by day, must either ride or post the intervening distances. The route is one of the most beautiful in Sicily. The steamboats which ply between Palermo and Messina touch once weekly at Cefalù, Milazzo, and Lipari.

From Palermo to *Cerda*, see p. 263.

The first part of the route is bleak and treeless, and, as its appearance indicates, is rendered unhealthy by malaria. The road crosses the valley of the *Fiume Torto* and soon reaches *Bonfor-nello*, a solitary farm-house.

The houses on the l. stand on the ruins of a Doric temple which has not yet been excavated. On the height to the r. lay **Himera**, the most western town of the Greeks in Sicily, the birthplace (about 630) of Stesichorus, originally called Tisias, the perfecter of the Greek chorus. If we ascend the abrupt hills, overgrown with sumach, we reach a table-land which gradually slopes downward from the small town of *La Signora*. To the E. flows the *Himera Septentrionalis*, or *Fiume Grande*; on the W. a small valley, in which tombs have been discovered, separates the town from the plateau. To the N. the hills de-

scend precipitously to the plain of the coast; on this side the town was defended by massive walls.

It was founded by Zancleans in 648. One of the greatest battles ever fought by the Greeks took place on behalf of the citizens in 480, when Gelon and Theron surprised Hamilcar, the Carthaginian, while he was besieging the town, and annihilated his army. He himself sought a voluntary death in the sacrificial fire, in order to appease the wrath of the gods. The battle was probably earlier than that of Salamis, although Greek historians have stated that both were fought on the same day. In 409 Hannibal Gisgon, grandson of Hamilcar, captured the town and razed it to the ground, after most of the inhabitants had abandoned it by night, and since that period no attempt has been made to re-erect it.

The *Fiume Grande*, with the *Fiume Salso*, bisects the island, and has frequently formed a political frontier (under the Romans and under Frederick II.). Beyond the Fiume Grande the straight and monotonous road traverses a malarious district in which it is dangerous to indulge in sleep. To the r. are obtained beautiful glimpses of the fissured valleys of the *Madonium Mts.* near *Roccella*. Farther up in the valley traversed by the Fiume lies *Collesano*, a town which possesses remnants of walls and buildings of an unknown period. Above the mountains enclosing the valley tower the *Monte S. Salvatore* (6266 ft.) and the *Pizzo Antenna* (6480 ft.), the highest peaks of the Nebrode. Below *Leicari* and *Gratteri*, and lastly below *Gibilmanna*, i. e. the 'manna-mountain', the road leads through a beautiful, cultivated district to Cefalù. In the vicinity considerable quantities of manna are obtained from the exudations of the manna-tree (*fraxinus ornus*).

(22½ M. from Cerdà) **Cefalù** (*Locanda* in the palace of Baron S. Anastasio in the market-place, without sign, to the r. when seen from the cathedral, tolerable; another opposite the latter, with \**Trattoria*), *Cephaloedium*, a thriving town with 11,791 inhab., who are engaged in trading, sea-faring, and the sardine fishery, lies at the base of a barren promontory which rises abruptly from the sea on the S. side, and on which the ancient town stood. The limestone rock, consisting almost entirely of fossils, which towers above the town, bears the fragments of a mediæval stronghold and the remains of a polygonal structure. This appears to have been a kind of treasury, to which during the Roman period a vault was added, and which was afterwards converted into a Christian place of worship. The summit commands a magnificent prospect of the N. coast and the lofty mountains.

The town is mentioned in history for the first time in 397 in the wars between Dionysius I. and Carthage, and occasionally during the Roman period. In 837 the Arabs besieged it unsuccessfully, but captured it in 868. In 1129 when King Roger was returning from Naples and his vessel was in danger of shipwreck, he is said to have vowed to erect a church to Christ and the Apostles on the spot where he should be permitted to land. The vessel was driven ashore at Cefalù, and he accordingly



began to build a handsome cathedral here. The charter of foundation, dating from 1145, which is still preserved in the episcopal archives, contains, however, no allusion to the above circumstance.

The \**Cathedral*, a noble monument of Norman architecture, lies to the W. at the foot of the promontory, and around it the modern town has sprung up. Two imposing towers of four stories flank the façade, and are connected by a colonnade, recalling the huge towers of St. Etienne at Caen erected by William the Conqueror. The walls of the colonnade were covered with mosaics, in memory of King Roger and of his successors who continued the building, but now destroyed. The W. entrance is coeval with the foundation. The portal is of unique construction. The apses are decorated externally, but the remainder of the exterior is plain.

The church, built in the form of a Latin cross, possesses a nave, two aisles, and three apses. Nave double the width of the aisles. Length 245, width 96 ft. The pointed vaulting of the nave and aisles is supported by fifteen columns of granite and one of cipolline. The \**Mosaics* in the tribune are the most ancient and perfect in Sicily, and most resemble those preserved in the monasteries on Mt. Athos. The beautifully executed figure of the Saviour was completed in 1148. A number of other figures, Mary with four archangels, prophets and saints, appear from their selection to have been the work of Greek artists. In the transepts once stood two of the sarcophagi of porphyry which are now in the cathedral of Palermo. Frederick II. caused them to be transferred to Palermo in 1209, during the absence of the bishop Giovanni on a mission to the sultan of Damascus. On the return of the latter he indignantly excommunicated the emperor for this act of spoliation, but was subsequently appeased by a grant of land.

The fine \**Cloisters* adjoining the church resemble those at Monreale, but are not so well preserved.

The heirs of the late Baron Mandralisca possess a small collection of antiquities here, including almost all the objects of interest found in the island of Lipari.

(32½ M.) *Finale*, on the *Fiume di Pollina*, was the ancient *Monulus*. The loftily situated little town of *Pollina*, 3 M. inland, is supposed to be the ancient *Apollonia*, which Timoleon delivered from its tyrant Leptines.

(40 M.) *Castel di Tusa*. Near it, on an eminence to the E., lay *Alaesa*, founded in 403 by the tyrant Archonides of Herbita. The town was an important place under the Romans; its ruins are 2 M. in circumference. It is skirted by the *Alesus*, now *Fiume di Pettineo*. The road crosses this river, and then the *Fiume Regitano*, in the valley of which, 8½ M. inland, lies the town of *Mistretta* (10,638 inhab.), the ancient *Amestratus*, which has rapidly increased in size and prosperity since 1860.

(55½ M.) *S. Stefano di Camastra* (Nuova Locanda, and another, both tolerable), with 4275 inhab., is situated on an eminence by the sea. From the W. side of the town there is a fine view of the environs, the sea, and the valley below. Cheese made from sheep's milk (*caccio cavallo*) and wool are the staple products of the district.

Between S. Stefano and S. Agata is situated the *Bosco di Caronia*, the largest forest in Sicily. The road crosses numerous brooks, and is bordered by the myrtle, mastix, and cistus-rose. After passing the harbour of Caronia (6 M. from S. Stefano), the *Calacte* ('beautiful shore'), founded by Ducetius in 440, we reach the *Fiumara of S. Fratello*, or *Furiano*, which flows through the midst of a perfect grove of oleanders.

The town of *S. Fratello* (7200 inhab.), 5 M. inland, is one of the Lombard colonies which accompanied Adelaide of Monferrat, wife of Roger I., to Sicily. Others established themselves at Piazza, Nicosia, Aidone, Randazzo, Sperlinga, Capizzi, Maniace, etc. The Lombard dialect is still spoken at S. Fratello, Piazza, Nicosia, and Aidone. Near S. Fratello is the grotto of *San Teodoro*, containing fossil bones of many different species of mammalia.

Near *Acqua Dolce* (11 M. from Caronia) lay the town of *Aluntium*, of which nothing is known beyond the allusion to it by Cicero in his oration against Verres.

(75 M.) *S. Agata* is a small town with a bad inn. The road crosses the beds of numerous torrents, in the first of which, the *Rosamarina*, bordered by oleanders, are the fragments of a Roman bridge. To the r. lies *S. Marco*, probably the ancient *Agathyrrum*. The ruins of a mediæval palace in the *Fiumara Zapulla* are next passed. Between the mouth of this torrent and Capo Orlando was fought, 4th July, 1299, the great naval battle in which Frederick II. was defeated by the united fleets of Catalonia and Anjou under Roger Loria. On the height to the r., facing us, we observe the small town of *Naso*, where the silk-culture is extensively carried on. The whole district resembles a luxuriant orchard. As soon, however, as we pass —

(84½ M.) *Capo Orlando*, the extreme rocky point (305 ft.) of which lies to the l. of the road, the appearance of the country is changed, and the mountains now rise abruptly from the sea. Capo Orlando is 94 M. distant from Palermo, which is visible from the end of the promontory in clear weather. The broad *Fiumara of Naso* and the picturesque *Brolo*, with the small town of that name, are next reached; then *Piraino*. The traveller may proceed direct hence by *Sorrentini* to Patti, and thus considerably shorten his journey. A mountain of considerable height must, however, be traversed (2608 ft.), while the coast-route by Capo Calavà is remarkably picturesque.

The road ascends from a valley to (94 M.) *Gioiosa* (Sicil. *Giujusa*; 4624 inhab.), winds at a great height above the sea round the abrupt granite promontory of *Calavà*, which it penetrates by a short tunnel, and descends to the Marina of Patti, whence it again ascends through an avenue of pepper-trees.

(100 M.) *Patti* (*Locanda of Antonino Arrigo*, a small inn to the l. of the road; *Locanda Nuova*, inferior), an episcopal residence with 7574 inhab., and large monasteries, not-

withstanding its fine situation on the mountain, is unhealthy. In the modernised *Cathedral*, is interred Adelasia, mother of King Roger, and widow of Count Roger and of King Baldwin of Jerusalem. The wealthiest family in this district is that of the barons of Sciacca, who possess a beautiful château on the *Scala*, 3 M. to the N. of Patti. To the same family belong the environs of Tyndaris. From Patti to Messina direct 44 M., to Milazzo 25 M.

The road to Milazzo ascends. The promontory to the l. with the *Pizzo di Mongiù (Monte Giove)* was once the site of the town of **Tyndaris** (road-side inn).

*Tyndaris*, one of the latest Greek colonies in Sicily, was founded in 396 by Dionysius I. with Locrians and Peloponnesian Messenians. It soon rose to prosperity, at an early period became allied to Timoleon, and remained faithful to the Romans during the Punic wars. It was therefore favoured by the Romans, and attained to great power and wealth. Its inhabitants were the first who opposed Verres, and engaged Cicero as their advocate. During the Christian period it became the seat of a bishop. The exact date of its destruction is unknown. Before the time of Pliny a small part of the town was precipitated into the sea by a landslip.

The promontory, rising 918 ft. above the sea, consists of granite, gneiss, and above these a stratum of limestone. The summit is occupied by the church of *Santa Maria (Madonna Nera)*. Remains of a theatre and two mosaic pavements have been preserved. The internal diameter of the theatre is 213 ft., orchestra 78 ft.; the cavea is divided into nine cunei, and contains twenty-seven tiers of seats. Several statues of Roman workmanship found here are now in the museum of Palermo.

Below the extremity of Capo Tindaro is the *Stalactite Grotto of Fata Donnabilla*, popularly supposed to be the haunt of a fairy who kidnaps young brides on their wedding-night, and to be identical with the Fata (fairy) Morgana. The curious may reach the entrance of the grotto by being lowered over the cliff with ropes.

The fatigue of ascending the promontory is amply repaid by the magnificent \*view it affords of the sea. Milazzo, the Lipari Islands, the Neptunian Mts., the conical Pizzo di Tripi, on which Abacaenum (now Noara) lies, and Ætna.

\*Guide to the ruins necessary; custodian *Giuseppe Sedotti*. Baron Sciacca has recently caused new excavations to be made.

The road then descends to the bay of *Olivieri*, between Tyndaris and Milazzo. The fertile plain is traversed by a number of torrents which frequently prove very destructive. The largest of these are the *Olivieri*, *Arangia*, *Crancotta*, *Salica*, and *dell'Aranci*, on which last the sulphur-baths of *Termini di Castro* are situated. We next reach the wealthy towns of *Barcellona* and *Pozzo di Grotta*, near which, on the Longanus, Hiero of Syracuse defeated the Mamertines in 270. Then the *Fiumera Contone*, *Landro*, and *S. Lucia*. The road now divides, the branch to the

r. leading direct to Messina, and that to the l. through the vast vineyards of the Neapolitan ex-minister Cassisi (formerly the property of the order of St. John) to *Milazzo*. The Emp. Frederick II. once possessed an extensive park for game here; and it was here, according to Homer, that the herds of Helius were pastured.

(125 M.) **Milazzo** (*Locanda della Villa Nuova*, in the main street, tolerable), with 10,493 inhab., is the *Mylae* of antiquity.

*Mylae* was founded at a very early period by colonists from Messana-Zancle, who in 648 quitted the settlement and proceeded to Himera. The territory remained subject to the Messenians, until Laches in 427 made it over to the inhabitants of Rhegium. In 394, however, the Messenians again possessed themselves of the town, and re-erected it after it had been destroyed by Agathocles. Here in 260 Duilius gained for the Romans their first naval victory, having by means of his boarding-bridges assimilated the naval battle to a conflict on land. No ancient remains have been discovered here, as in the middle ages Milazzo was frequently altered and repeatedly besieged. The castle in front of which the town is situated, erected by Charles V., and restored in 1613, resisted the sieges it sustained from the Duc de Vivonne in 1675 and during the Spanish war of succession. When Garibaldi was about to take Messina in 1860 he was obliged first to disable the Neapolitan general Bosco who threatened his flank here. Marching from Barcellona he attacked Bosco on 20th July and drove him back into the castle, where that general capitulated on condition of being allowed an unmolested retreat.

Milazzo possesses a fine harbour. A walk as far as the lighthouse on the well cultivated promontory, commanding beautiful glimpses, through the foliage, of the sea on both sides, is recommended. Extensive tunny-fisheries.

FROM MILAZZO TO MESSINA. 20 M. The road traverses the plain of the coast to *Spadafora*. In the bay to the l. the fleet of Sextus Pompeius was annihilated by Agrippa. On the heights to the r. stands *S. Pietro* (Sampieri), Sicil. *Monforte*, and higher on the mountain, on a summit surrounded by precipitous cliffs, the small town of *Rametta*, in which the Christians maintained themselves till 965. From Spadafora the road ascends to *Divieto*, *Baruso* (Sicil. Bausò), and *Gesso*, where the Saracens remained until a late period. The luxuriant fertility of the fields soon diminishes, and the zone of the heath and grass, with which the precipitous slopes of the Neptunian Mts. are clothed, is reached. The summit, the so-called *Telegraph*, or *Colle di San Rizzo* (1722 ft.), commands a view of the strait of Messina: to the l. the Faro, opposite to it Scilla in Calabria, then on a projecting angle S. Giovanni, numerous villages, and farther to the r. Reggio. The forests of the lofty Aspromonte occupy a large portion of the Calabrian peninsula. In front of the spectator extends the sickle (Zancle) shaped harbour of Messina; the road descends to a profound and sinuous ravine, through which the gate of the town is reached in 1 hr.

(145 M. from Cerda) *Messina*. Walkers or riders may descend by a precipitous footpath to the picturesque ruins of the Norman

convent of *S. Maria della Scala*, or *della Valle*, commonly called *Abbadiazza*. Portions of the church, e. g. the W. portal, date from the 12th cent. William II. and Constance endowed the church munificently. When Peter of Arragon with the beautiful Matilda Alaimo-Scaletta was on his return to Messina, the siege of which had just been raised by Charles of Anjou, the inhabitants and their gallant commandant Alaimo received him here with every demonstration of joy, on 2nd Oct., 1282. After the plague of 1347 the nuns removed to the town, thenceforth using the convent as a farm-building only. This was prohibited by the Council of Trent, in consequence of which the convent fell to decay and is now a complete ruin in a desolate situation, but it is still an object of interest to architects and artists. Messina, see below.

From Termini a road traverses the interior of the island to *Leonforte*, but is only partly completed. This was the route usually pursued by the Arabs on their predatory incursions into the interior from Palermo. It has also frequently been traversed by the Greeks and Normans, and has been the scene of many a sanguinary encounter. The road ascends by the *Fiume Torto* to *Cerda*, crosses the mountain, and descends to the valley of the *Fiume Grande* and the small towns of *Sciafani* (marble sarcophagus in the church) and *Callavuturo* (18 M. from Termini). The latter is of Saracenic origin (*Kalat-Abi-Thaur*), and was taken by Roger I., who granted it to his daughter Matilda. It now contains 5129 inhab. The road ascends thence to *Polizzi*, situated on a lofty rock (3008 ft.), a town fortified by Roger I., and of considerable importance in the middle ages. On the mountain which is crossed hence to (6 M.) *Petralia*, rise the *Himera Meridionalis* (*Fiume Salso*) and the *Himera Septentrionalis* (*Fiume Grande*), which the ancients believed to possess one common source. *Petralia Sottana* and *Soprana* are two country-towns in a fertile district with imposing mountainous environs, occupying the site of the ancient *Petraea*. To the S., on the top of the hill, lie *Buonpietro* and *Alimena*. The latter was conquered by the Saracens in 843, and is probably the ancient *Hemichara*. From *Petralia* the road traverses a lofty mountain to (6 M.) *Gangi*, a town with 10,552 inhab., the ancient Sikelian *Enguim*, originally a Cretan, i. e. a Phœnician colony, where in Cicero's time a celebrated temple of *Magna Mater* (or *Aschera*), despoiled by Verres, was situated. One of the best Sicilian painters of the 17th cent., known as *Lo Zoppo* (the lame), was also surnamed 'di Gangi'. The bridle-path leads hence through a fertile tract to (9 M.) *Sperlinga* (2592 ft.), which alone showed partiality to the French in 1282, whence the saying, 'Quod Siculis placuit sola Sperlinga negavit'; thence to (3 M.) *Nicosia*, with 14,731 inhabitants who still speak a Lombard dialect, a town of thoroughly mediæval appearance, regarded as more behind the age than any other in Sicily. The road then passes in the vicinity of *Rocca di Sarno*, where the brave Norman Serlo perished through treachery, and leads to *Leonforte* (p. 268).

### 31. Messina.

**Arrival.** The vessels anchor in the middle of the harbour. To the E. are situated the old quarantine buildings, or *lazzaretto*, and the citadel, between which lies the Protestant cemetery. To the W. stretches the city, on this side of which, nearly in the middle, on the water's edge, is the *Sanità* (Pl. 11), where passengers are landed in small boats (tariff ½ fr., or with luggage 1 fr.). Luggage is slightly scrutinised at the *dogana* by officers of the municipal customs. Porter for ordinary luggage from the *Sanità* to the *Dogana*, and thence to a hotel, 1 fr.







# MESSINA

1:20.000

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**Hotels.** LA VITTORIA (Pl. a), Strada Garibaldi 66, R. from 2½, L. and A. 1½, B. 1½, D. 4 fr., pension 12 fr. per day. ALBERGO E TRATTORIA DI VENEZIA, Strada della Neve 7 and 11, second class, R. 2½, L. ½ fr. — ALBERGO CENTRALE, Strada Teatro della Munizione 2; HOTEL DI BOLOGNA, Strada S. Camillo 6; TRINACRIA and ALBERGO d'ITALIA, both in the Strada Garibaldi; ALBERGO DI MILANO, Strada del Pozzo Leone 53; UNIONE, Piazza del Duomo 38.

**Restaurants.** *Café Nuoro*, on the ground-floor of the Teatro Vittorio Emanuele; *Ristoratore Nazionale*, Strada Pozzo Leone 39; *Ristoratore di Venezia*, see above; *Ristorante di Sicilia*, Strada Garibaldi 121, first floor; *Unione*, at the inn of that name. — **Cafés.** Best ices at the *Peloro*, Corso Cavour, Piazza dell' Annunziata; *Café Nuoro*, see above; *Ellenico*; *Italia*, on the quay; *Caffè di Roma*, Strada Garibaldi 280, opposite the town-gardens, where a band frequently plays. — **Beer** at the *Birraria Svizzera*, Strada Garibaldi 219, 40 c. per bottle, Vienna beer 1 fr.

**Cabs.** Per drive in the town ½ fr.; to or from the station, with luggage, 1 fr.; for an hour 1 fr. 30, each additional hour 1 fr. 10 c. — Carriage with two horses per drive 1 fr.; first hour 2 fr., each additional hour 1½ fr. — From midnight to daybreak double fares.

**Reading Room** (*Gabinetto di Lettura*) on the ground-floor of the Teatro Vittorio Emanuele. — The *Casino della Borsa*, on the first floor of the theatre, entered from the side-street to the r., and the *Casino degli Esteri*, Strada Garibaldi 244, are clubs to which strangers introduced by a member are admitted gratis for a month. — Music almost daily on summer evenings, in winter, and on Sunday and Thursday afternoons in the *Villa* or *Flora* garden, Str. Garibaldi, entrance opposite No. 264.

**Baths.** *Sea Baths* near the quay, well fitted up, ½ fr. — *Mineral Baths* (sulphur), Largo del Purgatorio 6, first floor. *Warm Baths*, Str. Oratorio della Pace 7. *Hydropathic Establishment*, with vapour and other baths, at the Pal. Brunacini, Corso Cavour, managed by Dr. Genovese.

**Railway** to *Catania* and *Syracuse*, see R. 33, 35.

**Steamboats.** Regular communication with all the harbours of Italy, the East, and Malta. To *Naples* 5—6 times weekly, see p. 221. — To *Palermo* three times weekly in 12—24 hrs. according to the places touched at, 25 or 18 fr. — To *Catania* three times, and to *Syracuse* once weekly. On account of the competition between Messina and Catania the fares are occasionally reduced; according to tariff, to Catania 11 fr. 35 c. or 7 fr. 50 c.; to Syracuse 17 fr. 65 c. or 12 fr. — To *Malta* by Catania and Syracuse once weekly, see p. 319. — To *Corfu* and *Ancona* weekly by Catania, Siderno, Catanzaro, Cotroni, Rossano, Taranto, Gallipoli, Brindisi, Bari, Manfredonia, Viesti, and Tremi. — A steamer of the Messageries Maritimes touches at Messina once weekly on its way to *Turkey*, and one of the Società Rubattino once weekly for *Egypt* and the *Levant*. — Vessels of the Florio Co. perform the circuit of *Sicily* once weekly, touching at different ports on each voyage. — To *Reggio* twice daily, 2 fr. — To *Stromboli*, see R. 32. — Offices: Messageries Maritimes, Strada Garibaldi 102, entrance in the side-street leading to the quay; Florio Co., Marina 132; Peirano-Danovaro Co. in the Casa Grill, in the Strada Alighieri. No. 8, a side-street leading from the Str. Garibaldi (between Nos. 170 and 172) to the Marina.

**British Consul:** J. Richards, Esq.

**English Church Service.**

**Photographs** of Sicily in great variety sold by *Welbatus*, Str. Garibaldi, opposite the office of the Messageries Maritimes.

The climate of Messina is healthy, being neither cold in winter nor oppressively hot in summer, but the constant current of air passing through the strait renders it trying to consumptive or rheumatic persons.

The fish of the strait, as well as the Mamertine wine of the adjoining hills, were famous in ancient times, and are still esteemed.

**Messina**, the most important commercial town in Sicily, is magnificently situated on the strait of that name (*Faro Stretto di Messina*) between lofty mountains. Population, according to the

last census, 70,307, or including the adjoining 48 villages (*casali*), 111,854. The harbour, which is formed by a peninsula in the shape of a sickle, was entered in 1871 by 10,148 vessels, of an aggregate burden of 1,258,167 tons, of which 1301 were steamers of 808,799 tons. In point of steamboat traffic the harbour of Messina is the busiest in Italy. The town is on the whole well built, and possesses several handsome streets. Numerous vessels lie in the harbour, along which extends the Corso Vittorio Emanuele, with the monotonous Palazzata. Previously to the earthquake of 1783 the houses were constructed on a uniform plan, and were afterwards partially re-erected in the same manner. Parallel to the Marina runs the Str. Garibaldi, beyond which is the Str. Corso; and the Strada dei Monasteri, still farther from the quay, forms a fourth parallel street. The transverse streets afford charming glimpses of the sea and the opposite coast of Calabria.

Messina has experienced many vicissitudes. It was founded by Cumæan pirates and Chalcidians under Perieres and Cratæmenes in 752 on the site of a Sikelian town, which the inhabitants named *Zancle* (i. e. sickle) from the peculiar form of the harbour, and it was governed by the laws of Charondas. Here, as in other Sicilian towns, the conflicts of the people with their rulers ended with the establishment of a tyranny. About 493, fugitives from Samos and Miletus, by the advice of *Anaxilas* of Rhegium, took possession of the defenceless city. Anaxilas soon afterwards established himself here, and emigrants from all quarters, chiefly Messenians from the Peloponnesus, settled in the city and gave it the name of *Messana*. Anaxilas maintained his supremacy throughout all the vicissitudes of the town until his death in 477. His sons, however, retained possession of the supreme power till 461 only, when the original constitution of the town was revived. Messana participated in the wars against Ducetius, and subsequently took the part of the Acragantines against Syracuse, with which it afterwards united against Leontinoi and the Athenians. To the latter, however, it was compelled to surrender in 427. In the great Athenian and Syracusan war Messana remained neutral. It then engaged in a conflict with Dionysius, but without decisive result owing to the disunion occasioned by party-spirit. In 396 the town was taken and entirely destroyed by the Carthaginian *Himilco*; a few only of the inhabitants effected their escape to the mountains. *Dionysius* speedily rebuilt the town, whence he proceeded to conquer the not far distant Rhegium. After a variety of changes the Carthaginians gained possession of the place, but were expelled by *Timoleon*. In the contests with Agathocles it again took the side of the Carthaginians, whose mercenaries, the *Mamertines* (sons of Mars), treacherously possessed themselves of the town and maintained it against Pyrrhus. *Hiero II.* of Syracuse succeeded in reducing it. But the fruits of his victory on the Longanus in 270 were reaped by *Hannibal*, who seized the castle of Messana. Against him the Mamertines called in the aid of the Romans, and thus arose the First Punic War. When it was invested by the Syracusans and Carthaginians, the siege was raised by Appius Claudius, and it thenceforth became a Roman town, being afterwards regarded with especial favour by its new masters and even by Verres. In the war between Octavian and Sextus Pompeius it was taken and plundered by the soldiers of the former. Augustus then established a colony here, and Messina continued to be a place of great importance, although not exercising so decisive an influence on the fate of Sicily as Syracuse and Lilybæum. The Saracens conquered the town in 842, and it subsequently became the first Norman conquest. The crusades, which did not leave Sicily unaffected, contributed to the rapid increase of the prosperity of the town. In 1189, indeed, it suffered

from an attack of Richard Cœur de Lion, who with Philip Augustus wintered here, but from that period also date the great privileges, which down to 1678 rendered it an almost independent town and the head-quarters of the national hatred of foreign rule. In 1282 it was in vain besieged by Charles of Anjou. The bravery of its commandant Alaimo and the courage of Dina and Chiarenza at a critical moment saved the town and the island. The citizens of Messina have repeatedly manifested heroic constancy of character. Towards the close of the 15th cent. the town enjoyed the utmost prosperity, but its jealousy of Palermo eventually paved the way for its downfall. In the 16th cent. the Emp. Charles V. showed great favour to Messina, and presented it with gifts such as fell to the lot of few other towns, in recognition of which a street was named and a statue erected (Piazza Annunziata in the Corso) in honour of his son Don John of Austria on his return thither as a victor from Lepanto (1571). But a quarrel between the aristocratic families (Merli) and the democratic party (Malvizzi), stimulated by the government which had long been jealous of the privileges of the town, caused its ruin (1672—78). The Merli, at first victorious, expelled the Spanish garrison, and defended themselves heroically against an overwhelming force. To save their city from capture the senate sued for the aid of Louis XIV., who sent an army and fleet to conquer the island. In this, however, he was unsuccessful, notwithstanding the victory gained by Duquesne over the united Spanish and Dutch fleets under De Ruyter. In 1678 the French abandoned the town in an almost clandestine manner, and the population was now reduced from 120,000 to a tenth of that number. The town never recovered from these disasters, and was subsequently kept in check by the citadel constructed at that period. During the 18th cent. a fearful plague (1740), of which 40,000 persons died, and an earthquake (1783) which overthrew almost the whole town, rendered its rise impossible. (Messina lies on the line of contact of the primary and secondary formations, on which boundary earthquakes between *Ætna* and *Vesuvius* are always most violent.) The severe bombardment of 3rd—7th Sept., 1848, also caused great damage, and in 1854, the cholera carried off not fewer than 16,000 victims, but at the present day the town is again in a prosperous condition. The original town lay between the torrents of Portalegni and Boccetta, but was extended under Charles V. towards the N. and S. The suburbs of S. Leo on the N. and Zanera on the S. are now completely united with the town.

The best survey of the town, overlooking the Carceri, may be made from the garden of the advocate M. Santi De Cola, where the Mamertine castle is said once to have stood, and the remains of the Norman castle of *Matagrifone* or *Rocca Guelfonia* are still seen. The hill of the Capuchins, to the N. of the town, and the Fort Gonzaga (p. 283) to the S., also command a beautiful view of the town, the Strait, and the coast of Calabria. In the early morning the view from the lighthouse on the other side of the harbour is very striking. See also p. 284.

Owing to the numerous calamities which Messina has sustained at the hand of man, and to natural phenomena, it contains fewer relics of antiquity than any other town in Sicily.

The *\*Cathedral*, or *Matrice* (Pl. 1), of Norman origin, was begun in 1098, and completed under Roger II. In 1254 it was damaged by a fire which broke out during the obsequies of Conrad IV. In 1559 the spire of the campanile was burned down, and in 1783 the campanile and the transept were overthrown by the earthquake, so that but little of the original church remains. Its form is that of a Latin cross, 305 ft.

in length, and across the transepts 145 ft. in width. The old campanile, which is said to have resembled that of St. Mark at Venice, was totally destroyed by the earthquake of 1783; a second, by which it was replaced, was removed in 1865, and in its stead two new towers have been erected over the apses. The tasteful entrance-façade dates from the 14th cent.

The high-altar is decorated richly, but in bad taste; 3,825,000 fr. are said to have been expended on it in 1628. The receptacle in the interior is supposed to contain the celebrated epistle of the Madonna della Lettera, which the Virgin Mary is said to have sent to the citizens by St. Paul in the year 42, and in honour of which great festivals are still celebrated (3rd June). This, like several other documents, has been proved to be a forgery of the well known Constantine Lascaris (d. 1501). The sarcophagus by the wall of the choir, to the r. near the high-altar, is to the memory of the Emperor Conrad IV., whose remains were burned. The sarcophagus on the opposite side, to the l., contains the remains of Alphonso the Generous (d. 1458), and another those of Queen Antonia, widow of Frederick III. of Arragon. The twenty-six columns of granite are said to have once belonged to the temple of Neptune on the Faro. The mosaics in the apse, of Christ with the Virgin, St. John and the archangels Gabriel and Michael, also a Madonna in Trono on the l. and St. John on the r., were executed during the reign of Frederick II. and the archiepiscopate of Guidotto (d. 1333). The most interesting monument which the church contains is that of the Archbishop Guidobaldo by *Gregorio da Siena*, in the transept to the r. Two marble slabs in the nave, to the l. by the organ, enumerate the privileges granted to the city by Henry VI. Above them was formerly a painting representing Henry VI., Constance, and their son Frederick II. The pedestal of the vessel for holy water, by the side-entrance to the l., bears a Greek inscription, according to which it once supported a votive offering to Æsculapins and Hygeia, the tutelary deities of the town.

Adjacent to the church stands the superb *Fountain of Montorsoli*, executed in 1647—51, adorned with statues of the Nile, Ebro, Tiber, and the brook Camaro near Messina, with a number of basreliefs.

*S. Maria dei Catalani* (Pl. 5), at the S. end of the Str. Garibaldi, is another interesting church, the oldest of the Norman period in Messina. A temple of Neptune, and afterwards a mosque, are said once to have occupied the same site. Over the door is a Saracenic inscription. The columns are antique.

The church of *S. Francesco d'Assisi* (Pl. 3), in the Boccetta, erected in the 13th cent., contains an ancient sarcophagus with the Rape of Proserpine, which the sacristan shows by removing the wooden partition behind the high-altar. — In the audience-chamber of the monastery of *S. Gregorio*, to the r. of the church-door, are preserved five pictures by *Antonello da Messina*.

The *University* (Pl. 13) contains a library with several valuable MSS. (on the 1st floor) and other collections, open daily 9½—4 o'clock. The *Picture Gallery*, with two works attributed to *Ant. da Messina*, is insignificant. In the *Museum* (to the l. on the ground-floor) are several Greek inscriptions from Taormina, a colossal statue in bronze of Ferdinand II. by *Tene-*

*rani* (placed here after the expulsion of the Bourbons), and sarcophagi (custodian to be found at the library, fee  $\frac{1}{2}$ —1 fr.). — The *Palazzo di Città* (Pl. 8), or town-hall, was erected in 1806—29 by the architect Giacomo Minutoli. — The *Teatro Vittorio Emanuele* (Pl. 12), with marble sculptures by Rosario Zagari, the handsomest in Sicily, was opened in 1852. — The *Dogana* stands on the site of the former palace, in which the Emp. Frederick II. and other monarchs once resided.

In the Benedictine church of *S. Maddalena* (Pl. 4) a fearful struggle took place in Sept., 1848, between Messinians and the invading Swiss troops. The ruins on the road to Contessa date from the same period.

On the heights above the town rise the two forts of *Gonzaga* to the S. and *Castellaccio* to the N. They were erected in 1540, but Castellaccio had in ancient times already been the site of a fortress. The hill in front of Gonzaga, nearer the town, is the *Mons Chalcidicus*, on which Hiero II. pitched his camp in 261, and Charles of Anjou established his head-quarters in 1282. The *Torre delle Vittorie* opposite was on that occasion the point against which the attacks were concentrated. In 1861 Cialdini bombarded the citadel from this point. From the peninsula, beyond the citadel (by boat from the Lazzaretto,  $\frac{1}{2}$  fr.), a fine view is obtained of Calabria, and of the city with the mountains in the background. The highest peak to the l. of Messina is the *Dinnamari* (3707 ft.); somewhat to the r. of the town rises *Monte Ciccio* (1995 ft.).

A little way to the S. ( $\frac{1}{4}$  hr. from the centre of the town) lies the *Campo Santo*, with a number of handsome monuments, on an eminence commanding a beautiful view.

**ROAD TO FARO.** At the base of the hills which rise abruptly from the sea a road leads to the *Faro*, the most northerly promontory of Sicily ( $7\frac{1}{2}$  M. from Messina, a drive of  $1\frac{1}{4}$  hr.; fare for the excursion 5 fr. 95 c., toll  $\frac{1}{2}$  fr.; agreement as to duration of stay advisable). We quit Messina by the N. end of the Marina, pass the villas of *Al Ringo*, and reach the Basilian monastery of *Salvatore dei Greci*. The latter was founded by Roger I., and erected on the extremity of the peninsula of the harbour, but was transferred to its present site in 1540; it is now dissolved, and its library closed. The view of Calabria becomes more striking as the strait contracts. We next arrive at the fishing-village of *Pace*, and pass under the colonnade of the church of *La Grotta*, said to stand on the site of a temple of Diana, to the two salt-water lakes of *Pantani*, connected with the sea by canals, in which a celebrated temple of Neptune once stood. The fishing village of *Faro* (*Trattoria Peloro*) sprang up at the beginning of the present century, when the English constructed entrenchments

here and on the heights, in order to prevent the French under Murat, who were posted on the opposite coast, from landing in Sicily. The strait, at the narrowest part, is 3400 yds. in width. The lighthouse, which was formerly garrisoned, should be ascended for the sake of the \*view; in the absence of the custodian, who is rarely to be met with during the day, the substructure, also commanding a fine prospect, may be ascended. To the E.N.E. the precipitous rocks of Scilla; to the l. Bagnara; then Monte S. Elia, a lofty mountain surmounted by a small chapel. To the l. below the promontory glitters Palmi, beyond which is the bay of Gioja and the Capo Vaticano stretching far out to the W. Farther N. and N.W. are the Lipari Islands and the open sea.

According to the legend of the Greek mariners, Scylla lay opposite to Charybdis, whence the proverb: 'Incidis in Scyllam cupiens vitare Charybdin'. Charybdis is now believed to have been the name applied to the strong currents (*rema*, ῥέμα) which sweep round this coast on a change of tide. The principal of these are off the village of Faro and near the small lighthouse at the extremity of the 'sickle' of Messina. The latter is called the Garofalo (carnation), on account of its circular form. Into this species of whirlpool the diver Cola Pesce of Catania precipitated himself during the reign of Frederick II., an incident on which Schiller founded one of his ballads.

Besides the visit to Faro and the Telegraph (p. 277), the traveller may make an interesting excursion to Reggio in Calabria (p. 206), to which a steamer crosses twice daily. If the wind be favourable, Villa S. Giovanni may also be reached by small boat in 1 hr. (5 fr.). A beautiful excursion of 1½ day may be undertaken to *Scilla*, *Bagnara*, *Palmi*, and the *Monte S. Elia*, which appears to form the termination of the strait towards the N. Drive (about 15 fr.) from Reggio to *Bagnara* (Locanda della Stella), where the night may be spent. Start before sunrise by boat for Palmi and ascend the **Monte S. Elia** (1899 ft.), the \*view from which rivals the celebrated prospect from Camaldoli. Thence walk by the carriage-road (the short-cuts, which are apt to mislead, had better be avoided) in about 3 hrs., through plantations of beautiful chestnuts, back to Bagnara, and return by carriage or other conveyance to Reggio, or in favourable weather take a boat to Messina.

The *Aspromonte* is best ascended from Scilla, a beautiful walk through the forest, but more fatiguing than the ascent of *Ætna*. The district has always been regarded as safe.

## 32. The Lipari Islands.

For this excursion the traveller avails himself of the steamers from Messina (p. 279) to Palermo (15½ or 8½ fr.). On Sunday mornings or at the previous midnight, varying from week to week, steamers of the Florio Co. start from Messina for Lipari. Monday should be devoted to the island of Vulcano, Tuesday to Lipari, and on Wednesday morning the traveller may return to Messina by the steamer from Palermo. In order to visit Stromboli three days more are required; in this case Messina may be reached from Lipari via Milazzo. The traveller who quits Messina by steamboat on Sunday may on the following Sunday reach Milazzo by a steamboat which makes this trip every fortnight, or by small boat (20 fr.). Boat from Lipari to Stromboli and back 25–30 fr. Maestro *Gioranni Pedellino* is recommended as a guide for Vulcano; *Giuseppe Farina* for any of the islands. The only *Locanda* in Lipari is that of *Michel Angelo Caravella*, at the entrance to the fort. In Stromboli accommodation may be obtained at the house of the Sacerdote *Don Giuseppe Renda* at *Inostra*. A visit to Lipari (from Messina and back in three days, expense about 60 fr.; to Stromboli 50 fr. more) is extremely interesting to the naturalist as well as to the admirer of beautiful scenery, and, irrespective of the varied historical associations and legendary lore interwoven with these islands, will be remembered by the traveller as one of the most pleasing parts of his Italian tour.

The **Lipari Islands** (*Æoliæ*, *Liparææ*, *Vulcaniæ*, *Ἠφυσιαίδες*, *Στροφαίδες*), of volcanic origin, consist of seven islands and ten islets, variously named by the ancients, which supplied the Greeks with a fruitful theme of speculation and poetical composition. The aborigines were Italian; the earliest king, Liparus, was a son of Auson. At the time of the Trojan war, Æolus arrived at Lipari, married the daughter of Liparus, and became the father of six sons, whose supremacy extended even to Sicily. Ulysses (*Odys.*, x.) is also said to have visited Æolus in the course of his wanderings. As the number of the inhabitants had become greatly reduced, Pentathlus, a Heraclides like Æolus, established on the island a colony of Cnidians and Rhodians, who had been unable to maintain themselves in the S.W. angle of Sicily. The new settlers cultivated the soil in common, and defended themselves bravely against the attacks of the Etruscan pirates.

Lipara, which enjoyed the friendship of Syracuse, was plundered by the Athenians. The islands afterwards suffered from the incursions of the Carthaginians. In 260 the Roman admiral Cnæus Cornelius Scipio was surrounded in the harbour of Lipara and taken prisoner by the Carthaginians. The Romans sent a colony thither, but in Cicero's time the islands were only partially cultivated. This was possibly owing to the convulsions of nature which must have occurred in B. C. 204, when the island of *Vulcanello* was upheaved from beneath the sea. In the year B. C. 126 eruptions under water were also observed here, destroying vast numbers of fish. In the middle ages the Saracens took possession of the island, but were expelled thence by the Normans in the 11th cent., and the Lipari group now became united with Sicily. During the wars of the 14th cent. between the Sicilian king and the Anjous of Naples, the islands changed hands according to the varying fortunes of the respective belligerents. Alphonso the Generous annexed them to Naples, but Ferdinand the Catholic united them finally with Sicily. In 1544 they were plundered by Haireddin Barbossa, and in 1783 suffered greatly by the earthquake.

1. **Lipari**, called *Melungunis* in the most ancient times, is the largest and most productive of the islands. Its circumference is usually stated at 18 M., but in reality is nearly double that distance. The ancient town of the same name (*λίπαρρα* probably signifies 'the fertile') lay on an isolated rock on the E. coast of the island, where the fort is now situated, around which the



fertile slopes of cultivated land rise in the form of an amphitheatre towards *Sant' Angelo*, the central mountain of the island, extending in a spacious crescent between *Monte Rosa* (754 ft.) on the N. and *M. di Guardia* (1214 ft.) on the S. In the centre of the plain, between the fort and the ascent towards S. Angelo, on the site of the new episcopal palace, were once situated extensive ancient *Baths*, partially excavated at the beginning of the present century, but again filled up by the Bishop Todaro, in order that they might not attract visitors. In this vicinity was situated the *Necropolis*, where Greek tombs are still found, bearing inscriptions on the basaltic tuff-stone, some of which are preserved in the seminary. The whole area is now called *Diana*, from a temple to that goddess which once stood here. The best collection of Liparian antiquities is now in the possession of the heirs of Baron Mandralisca at Cefalù (p. 274). In Lipari itself the most experienced connoisseur is probably the obliging M. Giuseppe Merconella, the notary. M. Torremuzza enumerates twenty-three different coins of Lipari. Population of the whole island 13,235. A bishop, with thirty-two canons, has since 1400 presided over the diocese, which was formerly united with Patti. The secular administration is conducted by a delegate, subordinate to the prefect of Messina. The town, erected around the fort, is of modern origin. The cathedral and three other churches are situated within the precincts of the castle. The *Cathedral* and church of *Addolorata* contain pictures by Alibrandi (b. at Messina in 1470). The sacristy of the former commands a beautiful view towards the sea. Most of the private dwellings within the castle are now hired by government for the accommodation of about 200 *manutengoli* (accomplices) of brigands who are confined there. The *Marina Lunga*, N. of the castle, is occupied by fishermen only. In the vicinity is a warm spring. To the S., by the landing-place of the steamboats, contiguous to the church of *Anima del Purgatorio*, which abuts on the sea, are situated the warehouses of the merchants who export the products of the island: pumice-stone, currants (*passoline*) grown on reed-trellises, sulphur, Malmsey wine, excellent figs, etc. Oranges do not thrive on account of the scarcity of water. For domestic purposes the rain is collected on the flat roofs.

The tour of the island occupies 6—8 hrs. (donkey and attendant 6 fr.). We ride first to the hot springs of *San Calogero* (6 M.), which issue in a desolate valley, opening towards the W. side of the island, with such force that they were formerly used to turn a mill. Temperature about 126° Fahr. Bath-house about to be erected. We proceed thence to *Le Stufe* (also called *Bagno Secco*), the vapour-baths described by Diodorus Siculus, where, with the aid of the guide, we may succeed in finding

some of the remarkable fossils which abound here (leaves, wood in lava, etc.). *Sant' Angelo* (1952 ft.) may next be ascended. The extinct volcano, now overgrown with grass and broom, affords the best survey of the town below and the entire group of islands, of which the spectator is nearly in the centre. A path descends thence to *Capo Castagna*, the N. end of the island, passing the *Monte Chirica* (1978 ft.), and traversing the *Campo Bianco*, where pumice-stone is extensively excavated, being brought to the surface by shafts, and dragged down to the coast (*Baja della Pumice*) on a perilous path (a walk of  $\frac{3}{4}$  hr.) by men, women, and children. From this point we return to the town.

2. **Vulcano** (Θέρμυσα, Ἰερά, *Vulcania*, *Therusia*), with its constantly smoking crater (Sicil. *La Fossa*), presents a striking contrast to the fertile Lipari. A narrow isthmus connects it with the smaller island of *Vulcanello*, which according to Orosius (iv, 20), was suddenly upheaved about the year B. C. 200, and has since retained its original form. In order to visit the great crater, we proceed by boat with two rowers (4—6 fr.) from Lipari in 1 hr. to the *Porto di Levante*, the bay which separates Vulcano from *Vulcanello*, and disembark near the sulphur-works of the Neapolitan family of Nunziante. A good footpath (the peculiar hollow reverberation produced by a heavy footstep should be observed) leads in 40 min. to the summit of the volcano, into which the traveller may descend, especially during the prevalence of the Sirocco, when, like Stromboli, it emits less smoke. The greatest diameter of the crater is upwards of  $\frac{3}{4}$  M. The precipitous walls on the E., S., and W. are covered with yellow incrustations of sulphur, and flames issue perpetually from a fissure in the S. E. corner, being, however, more distinctly visible by night. Beautiful specimens of pink sublimes of sulphur, pure alum, ammoniacal salts, etc. may be purchased here of the workmen. After descending, the traveller should visit a boiling-hot sulphur-spring, which issues at the *Porto di Ponente*, a few paces from the shore, and then return to Lipari. (Provisions should be brought from Lipari, as nothing can be procured from the workmen of the manufactory, who live in caves, and subsist on bread and ricotta or goats' cheese, here called *frutte di mandra*.)

3. **Isola delle Saline** (Διδύμη = twins, Arabic *Geziret Dindimi*) consists of the two cones of extinct volcanoes, *Monte Vergine* (2821 ft.) to the N., and *Monte Salvatore* (3156 ft.), also called *Mulaspina*, to the S.; whence the Greek appellation. The island is extremely fertile, and the almost exclusive source of the famous Malmsey. It may be visited from Lipari on the same day as Vulcano. Its four villages contain 5898 inhabitants.

4. **Filicuri** (Φονυροῦσα, Arabic *Geziret Ficuda*), to the W. of the latter, in ancient times clothed with palms, whence the

Greek name, is now almost entirely uncultivated. Highest point 2542 ft.

5. **Alicuri**, called Ἰερζοῦσα by the ancients, because uncultivated and clothed with furze only, is inhabited by 500 shepherds and fishermen. Circumference  $6\frac{1}{2}$  M., greatest height 2782 ft. No tolerable landing-place.

6. To the N. E. of Lipari is situated a small group of islands, which were possibly once connected prior to a remarkable eruption recorded by Orosius and Pliny which took place here, B. C. 126. The largest of these is **Panaria** (Ἰζέσα), which the ancients did not reckon as one of the seven Æolian islands (instead of it they regarded the small island of *Lisca Bianca*, or Εἰδώνηρος, as one of the seven), 8 M. from Lipari, and almost entirely uncultivated. Highest point 1381 ft. — The island of *Basiluzzo* contains a few relics of antiquity.

7. **Stromboli**, N. E. of Lipari, named Στρογγύλη on account of its circular form, was regarded by the ancients as the seat of Æolus, the god of the winds, for which Pliny gives the somewhat unsatisfactory reason, that the weather could be foretold three days in advance from the smoke of the volcano. It is usually stated that Vulcano and Stromboli smoke most copiously during the Sirocco, but the islanders contradict this, and maintain that the smoke is most dense during the 'Ponente', or W. wind. In the middle ages Charles Martel was believed to have been banished to Stromboli. Returning crusaders professed distinctly to have heard the lamentations of tortured souls in purgatory, to which this was said to be the entrance, imploring the intercession of the monks of Clugny for their deliverance. It was this that induced Odilo of Clugny (d. 1018) to institute the festival of All Souls' Day.

The cone of Stromboli (3022 ft.) is one of the few volcanoes which are in a constant state of activity. The crater lies to the N. of the highest peak of the island, and at regular intervals ejects showers of stones, almost all of which again fall within the crater. The traveller may therefore approach the brink and survey the interior without danger.

### 33. From Messina to Catania.

#### a. Railway viâ Taormina, Giarre, and Aci-Reale.

59 $\frac{1}{2}$  M. Four trains daily in 3 hrs., fares 10 fr. 50, 7 fr. 40, 5 fr. 30 c.; to Giardini (Taormina) in  $1\frac{3}{4}$  hr., fares 5 fr. 35, 3 fr. 75, 2 fr. 70 c. — A periodica still runs between Aci Reale and Catania, see p. 293. — A *Steamboat* also plies three times weekly between Messina and Catania, see p. 279.

The railway, with its numerous tunnels and bridges, skirts the coast, commanding beautiful glimpses of charming scenery. Half-a-day suffices for a hasty visit to Taormina. The traveller whose time is limited should start from Messina by the afternoon train, alight at Giardini, and ascend

at once to Taormina in order thence to witness the sunset, and on the following morning the sunrise. Then by the early train to Catania. If possible, however, two or three days should be devoted to Taormina, which is one of the most beautiful spots in Sicily. Those who intend returning to Messina should select the interesting route by Letojanni. On quitting the station at Messina travellers are subjected to lenient custom-house formalities.

The railway from Messina to Catania passes through a long series of villages which have sprung up during the present century, running near, and frequently intersecting the high road. Stations *Tremestieri*, *S. Stefano*. On an abrupt eminence, inland, is situated the extensive monastery of *S. Placido*, to which a pleasant excursion may be made.

(11 M.) Stat. *Scaletta*, the residence of the Ruffo family, Princes of Scaletta. The picturesque castle rises on the r. near the station. Beyond stat. *Alì*, which possesses sulphur-baths, *Rocculumera* is seen to the r. on the mountain. The train crosses several broad fiumare, and reaches stat. *Nizza di Sicilia* (*S. Ferdinando*), with a ruined castle of Prince Alcontres. The neighbouring valley of the *Fiume di Nisi* contains mines of copper and silver, now abandoned, but which it is intended again to work. In the woods here Henry VI. met his death. (20½ M.) Stat. *S. Teresa* (Rail. Restaurant, halt of 5 min.). Several more broad torrents are crossed. Farther on, to the l., is the beautiful *Capo Alessio*, with a deserted fort. On the height to the r. the town of *Forsa*. Beyond the tunnel (Traforo di S. Alessio) which penetrates the cape, a view is obtained of the promontory of Taormina, with the ruins of the theatre. Here are the Tauromenitanian passes of the ancients, and the frontier between the territories of Messina and Naxos. Next stat. *Letojanni*.

Beautiful route hence to (3 M.) *Taormina* (donkey 1—2 fr.). We follow the high road for ¾ M., and then diverge by a footpath to the r., to the marble-quarries. A boy may be taken as a guide, though not absolutely necessary. The walk is still pleasanter in the reverse direction.

(30 M.) Stat. *Giardini* (*Locanda Vittoria*), an insignificant place, where fever often prevails, is the station for Taormina. From the bay here Garibaldi crossed to Calabria in the autumn of 1860. From Giardini to Taormina by the carriage-road 2½ M. The precipitous old bridle-path ascends immediately from the station in ½ hr. (donkey 1 fr.; boy to carry small articles of luggage 6—7 soldi; carriage also to be had; guide unnecessary).

**Taormina** (\**Bella Veduta*, new, well situated, pension 7½ fr.; \**Locanda Timeo*, bargaining necessary, R. 2, L. and A. 1. D. 3 fr., pension 6—7 fr.; rooms to the E., towards the garden, preferable; landlord speaks French; *Albergo Humboldt*, in the Piazza, moderate, well spoken of), the ancient *Tauromenium*, a town with 2978 inhabitants, consists of a long street from which several lanes diverge. The situation is strikingly beautiful, and the \*\*view from the theatre one of the

most charming in Italy. The traveller who arrives here before sunset should proceed to the theatre, and place himself on the steps in front of the custodian's house. To the r., immediately at his feet, lies the well-preserved theatre, to the l. rises the majestic pyramid of *Ætna*. In the foreground to the l., in the valley of the Cantara, the mountains of Castiglione, then the mountain-peaks and rocky summits at the back of the theatre from l. to r., first La Maestra, S. Maria della Rocca (hermitage), the fort of Taormina, beyond it the precipitous mountain of Mola and the still higher Monte Venere, or Venerella (2897 ft.); where the latter descends to the N. is the rocky peak of Lapa, and then to the l. the not far distant and abrupt M. Zirreto with its marble quarries beyond the Fiumara. The view, however, is finer in the morning, when the sun rises over Calabria (in winter from the sea), tinges the snowy summit of *Ætna*, and then imparts a golden hue to the rocky peaks above the theatre. During a prolonged stay the traveller will have opportunities of observing many exquisite effects of light and shade.

The chain of hills bounding the *Ætna*-group on the N., and forming nearly a right angle with the *Montes Neptunii* which skirt the E. coast, culminates in four summits towards the sea. The highest of these is the *Monte Venere* (2897 ft.); then *Mola* (2083 ft.), the castle of Taormina (1299 ft.), and the spur on which the theatre stands (407 ft.).

The castle was formerly the Acropolis of *Tauromenium*, which, after the destruction of Naxos in 403, was founded by the Siculi under Dionysius, who granted them the necessary land. They, however, soon renounced their allegiance to him and joined the Carthaginians, and Dionysius besieged their town in vain. On the restoration of peace he accordingly established a new colony in the town, and in 358 Andromachus, father of the historian Timaeus who was born here, transferred the remainder of the population of Naxos to *Tauromenium*. Timoleon, who landed on the rocks below the town, was warmly supported by the inhabitants, but after his death discussions arose. They then united with the Carthaginians against Agathocles, for which that tyrant afterwards chastised them. After his death the town came into the power of Tyndarion, who invited Pyrrhus to Sicily and induced him to land near *Tauromenium* (278). When the Romans concluded a peace with Hiero II. of Syracuse the town came into their possession and enjoyed a long period of tranquillity. A number of the slaves established themselves here during the First Servile War, and offered a long and obstinate resistance. As the town, being an ally of Rome, had declared in favour of Sextus Pompeius and thus occasioned great embarrassment to Octavian, it afterwards experienced the effects of his wrath, and was peopled by a new colony. In the time of Strabo it was a place of considerable importance. Its strong position long enabled the inhabitants to ward off the attacks of the Saracens, who in 869 besieged it unsuccessfully. But on 1st Aug., 902, it was taken by the blood-thirsty Ibrahim-ibn-Ahmed, after the garrison had sallied forth and been defeated on the coast. Mola, too, was captured by the Moors, the whole population massacred, and the town burned. The adherents of the Bishop Procopius, whose heart the savage Ibrahim was on the point of devouring, were strangled and burned on his corpse. The town, however, recovered from this cruel blow, and Hassan the first Emir, was obliged to besiege and capture it anew

in 962. He then introduced a colony of Mussulmen and named the town Moezzia. In 1078 it was taken by the Normans, under whose supremacy it again prospered. Here in 1410 was held the parliament which vainly endeavoured to find a national sovereign to rule over Sicily. Battles were subsequently fought here on two different occasions. In 1676 the French took possession of Taormina and Mola, but on 17th Dec., 1677, a party of forty brave soldiers caused themselves to be hoisted to the summit of the rocks of Mola by means of ropes (at the point where the path from Taormina skirts the base of the cliff), and succeeded in surprising and overpowering the garrison. Again, on 2nd April, 1849, the Neapolitans under Filangieri, 'Duke of Taormina', gained possession of the town, which was defended for a few days only by a small body of troops under Santa Rosalia.

The town contains architectural monuments of all ages. The finest of these is the \**Theatre*, on the S. side of the mountain above the town. The custodian, Francesco Strazzeri (1 fr.), who is always at hand, is well informed and obliging, though too loquacious. (The traveller who intends visiting the theatre in the morning to see the sunrise should procure the key on the previous evening.) The small house to the l. of the entrance to the theatre contains a collection including a torso of the Eros of Praxiteles, inscriptions, mosaics, sarcophagi, and architectural fragments. The theatre, of Greek origin, was remodelled during the Roman period. According to an inscription on the road-side, it was destroyed by the Saracens, while in reality it owes its ruin to the Duca di S. Stefano, who employed its marble ornaments in decorating his palace. In 1748 it was partially restored. It is hewn in the rock in a semicircular form, and is bounded at the upper end, and on two sides only, by Roman masonry. The greatest diameter is 357 ft., that of the orchestra 129 ft. The stage, next to that of Aspendus in Pamphylia, is the best-preserved in existence. In the posterior wall are observed the three doors of the stage, in each space between which are three niches, and on each side a niche for a statue. The stage itself is narrow, as in Greek theatres, where the orchestra occupied the greater space. The exact position of the 'thymela' (or raised platform for the choir) cannot now be determined. Beneath the stage is situated a vaulted channel for water. The precise object of the apertures in the proscenium is unknown, but they were probably connected with the machinery of the theatre. Festal processions advanced to the stage from the vaulted halls on each side. The adjoining smaller apartments were probably used as dressing-rooms. The seats for spectators were divided into nine cunei. The thirty-four niches on the upper præcinctiones were probably occupied by sounding-boards. Corresponding with the remains of the forty-five columns are forty-five pilasters along the central wall. Above these arches the women are believed to have sat, after the custom of separating the sexes had been introduced by Cæsar. The building has been constructed with such acoustic success, that

every word spoken on the stage is distinctly audible at the farther extremity.

Adjoining the piazza by the entrance to the town from the N. is situated a so-called *Naumachia* of the Roman period, probably once an establishment for baths. The remains are seen in the Giardino del Capitolo. Of five Roman reservoirs one only (Lo Stagnone), beneath the castle-hill, is in good preservation.

Mediæval structures which merit examination are the *Casa Corvaja*, in the Largo di Foro; the *Palazzo of the Duca di S. Stefano*, with bath vaults, at the Porta Catania; above all the *Badia Vecchia* on the S.E. slope of the castle-hill.

The following walk is recommended. Through the Porta di Messina to the church of *S. Pancrazio*, the cella of a Greek temple (prostylos), which was once supposed to be that of Apollo Archegetes. Then follow the Messina road, passing some Roman tombs (turn to the r. after 5 min.), to the church of *S. Pietro e Paolo*, near which there is an extensive necropolis. A stair adjoining the church leads to the Exconvento of the Frati Osservanti, from which the town is regained by a footpath.

To *Mola* a beautiful walk of  $\frac{3}{4}$  hr. The town is quitted by the N. gate and the water-conduit followed until the ascent commences. The view of the mountains, the sea, and the ravines is strikingly beautiful. Guide unnecessary. (Trattoria of *Giuseppe Gulotti*, by the Matrichiesa.) The view from the ruins of the fort (key obtained for a trifling gratuity) is imposing. In returning the traveller should follow the crest of the hill, which to the r. descends to the *Fiumara della Decima* and to the l. to the *Torrente di Fontana Vecchia*, and ascend in the direction of the castle of Taormina. Under the almond-trees is the entrance to the castle, whence another admirable view is obtained. The traveller may then descend to the S.E. between the mountain and the hermitage (*Madonna della Rocca*) by a winding path which terminates near the Piazza.

A view is also obtained from the castle of the site of *Naxos*, the earliest Greek colony in Sicily, founded by Theocles in 735. It is now occupied by a lemon-plantation, situated between the influx of the Cantara and the bay on which Giardini lies. The altar of Apollo Archegetes, on which the Greeks were wont to offer sacrifices when about to consult the oracle of Delphi, stood between the river and Taormina. Naxos was subjugated by Hiero I. of Syracuse in 476, but soon regained its liberty and espoused the cause of Athens, whose general Nicias wintered in the town in 415-14. It was destroyed by Dionysius in 403.

FROM GIARDINI TO CATANIA. Beyond Giardini the railway traverses the lava-streams of *Etna*. On the most northern of these stands the so-called *Castello di Schisò*, on the site of the ancient Naxos. The *Cantara*, the ancient *Acesines* or *Onobalas*, is crossed. *Cantara* is an Arabic word signifying a bridge. The Sicilians call the river and the bridge by which the high road crosses it *Catatapiano*, after the town (and stat.) of that name situated to

the right. This district is rendered unhealthy by malaria. The lava-stream which descended by the *Fiume Freddo*, between this point and the *Ponte della Disgrazia*, prevented the Carthaginian general Himilco from proceeding direct to Syracuse after the destruction of Messina, and compelled him to march round the mountain to the N. (B. C. 396). Here, too, the road now diverges which leads to Catania by *Randazzo* and *Aderò* (see p. 294). Stat. *Piedimonte*; the town itself is  $\frac{1}{2}$  M. distant. The train next traverses the fertile district of *Mascoli* and *Giarre*, and reaches ( $40\frac{1}{2}$  M.) stat. *Giarre-Riposto*.

**Giarre** (*Locanda della Pace*, tolerable), to the r.,  $\frac{3}{4}$  M. from the station, is a town with 17,197 inhab., while *Riposto* (*Scrofina's* inn, tolerable) lies to the l., on the coast. Above the village of *S. Alfio*, 5 M. above Giarre on the slopes of *Ætna*, are the remains of the gigantic chestnut-tree *di Cento Cavalli*, near which several other remarkable trees of great age are still flourishing. The craters which were in activity in 1865 may be reached from Giarre in 5 hrs., unless the traveller prefer the easier ascent from *Linguaglossa* (p. 294). From Giarre, or still better from the sea, a survey is obtained of the ravine of the *Vul di Bore* (p. 305), which is bounded on the W. by the principal crater, on the S. by the *Serra del Solfizio*, and on the N. by the *Serra delle Concazze*.

Beyond stat. *Mangano* the railway intersects lava-fields, still partly uncultivated. Fine view of *Ætna* and the sea.

( $50\frac{1}{2}$  M.) Stat. **Aci-Reale** (Sicil. *Juci*) (*Albergo Trinacria*, by the cathedral; Trattoria of *Ambrogio Forti*, in the Corso; cab from the station to the town 60 c.), a wealthy country-town with 24,151 (with the surrounding villages 35,447) inhab., has been almost entirely re-erected since the earthquake of 1693, and stands on several different lava-streams, altogether 560 ft. in thickness. Baron *Pasquale Pennisi* possesses an admirable collection of Sicilian coins, which, however, is not shown without a special introduction. The environs are replete with geological interest. The myths of *Acis*, *Galatea*, and the giant *Polyphe-mus* are associated with this locality. The *Acis*, mentioned by Theocritus and Ovid (*Metamorph.*, XIII) here empties itself into the sea, to which a precipitous path (*la Scalazza*) descends.

The railway now approaches the sea; near stat. *Aci Castello*, the traveller perceives to the l. the seven *Scogli de' Ciclopi*, or *Faraglioni*, the rocks which the blinded *Polyphe-mus* hurled after the crafty *Ulysses*. To the S. of the *Isola d'Aci*, the largest of the islands, rises the most picturesque of these rocks, about 200 ft. in height and 2000 ft. in circumference. It consists of columnar basalt, in which beautiful crystals are found, and is covered with a hard stratum of limestone containing numerous fossil shells. The coast here is lofty, and has risen 40 ft. within the



last few centuries. Near these cliffs Mago, although cut off from the land army under Himilco, defeated the Syracusan fleet under Leptines in 396. Stat. *Aci Castello*, with a picturesque ruined castle, in which in 1297 the adherents of Roger Loria defended themselves against Frederick II. and Artale Aragona. The line then skirts the bay of *L'Ognina*, in which the *Portus Ulyssis*, described by Virgil (*Æn.* III, 570), and filled by a lava-stream in the 15th cent., is said to have been situated. To the r. we at length perceive —

(59½ M.) **Catania** (p. 296), the station of which lies at the N.E. end of the town.

### b. By Taormina, Piedimonte, and Aderò.

This route is one of the most beautiful in Sicily, and is especially recommended to those who have received their first impression of *Ætna* from the E. side. Distance 62½ M., reckoned from the Bivio Minissale where the main road is quitted. From Taormina to Giardini 2 M., to Minissale (Ponte della Disgrazia) 5½, to Piedimonte 3, to Linguaglossa 4, to Randazzo 10 M., where the night is passed (in all 24½ M.). Thence to Bronte 10, to Aderò 11 M. It is, however, preferable to proceed to Piedimonte by railway. Or the valley of the Cantara may be ascended on horseback, by a road not yet practicable for carriages, as far as Francavilla, whence Randazzo is reached via Mojo; distance also 24½ M.

The road from Giardini (p. 289) to Aderò (p. 269) is the old military route from Palermo and the interior to Messina. It was traversed by Himilco in 396, by Timoleon in 344, and by Charles V. in 1534. **Piedimonte** (*Venera Budicina's* inn, bad; *Caffè d'Italia*) is a thriving town. From *Linguaglossa* (\**L'Ætna*, a good inn) the traveller may ride in 3½ hrs. across fields and through pine-forest to the craters of the eruption of 1865. Mule 7½—8, attendant 1½ fr. gratuity. *Castiglione*, to the r. of Linguaglossa, produces the best Sicilian hazel-nuts. The road to Randazzo intersects extensive nut-plantations. A short distance beyond Linguaglossa a more uninterrupted view is obtained of the valley of the Cantara and the chain of the lofty *Nebrode*, at the point where the mountains of Castiglione are quitted. To the r. of the 181st milestone the lava-stream of 1809 is observed. Near the hamlet of *Malvagna*, on the l. bank of the Cantara, stands a small Byzantine church, the only one in Sicily which has survived the Saracenic period, an interesting object to architects. In this neighbourhood probably lay the town of *Tissa* mentioned by Cicero. The village of *Mojo*, not far off, lies near the northernmost crater of the *Ætna* region.

**Randazzo** (*Locanda di San Martino; Locanda Nuova*), with 7136 inhab., a town of very mediæval appearance, founded by a Lombard colony, was surnamed *Etnea* by the Emp. Frederick II., being the nearest town to the crater of the volcano (12 M.), and yet having escaped destruction. Frederick conferred the title

of Duke of Randazzo on one of his sons, which contributed to the prosperity of the town, so much so that in the middle ages it was called 'the populous'.

The church of *S. Maria*, on the r. side of the street, dates from the 13th cent. (choir), the lateral walls from the 14th; the campanile has been added to the original tower during the present century. An inscription mentions Petrus Tignoso as the first architect. The houses present numerous interesting specimens of mediæval architecture, such as the *Palazzo Finocchiaro* with an inscription in barbarous Latin, the mansion of the Barone Fesauli, the *Town Hall* in which Charles V. once spent a night, etc. From the former *Ducal Palace* (now a prison) still protrude the spikes on which the heads of criminals were exposed. A handsome mediæval vaulted passage leads from the main street to the church of *S. Niccolò*. The buildings are formed of indestructible lava-blocks. The alternate courses of black and white stone in the walls of the church have a quaint effect.

Randazzo lies 2536 ft. above the sea-level; the road to Bronte, however, still ascends, at first through a forest of oaks with ivy-clad trunks. Agriculture here assumes a more northern character. Before the path to the small town of *Maletto* diverges, the culminating point between the Cantara and Simeto is reached (3812 ft.). The torrents in spring form the small lake *Gurrita* in the valley to the r., the exhalations from which poison the atmosphere in summer.

To the r. in a valley below Maletto lies the suppressed Benedictine monastery of *Maniacium*. Here in the spring of 1040 the Greek general Maniaces, aided by Norwegians (commanded by Harald Hardradr, afterwards king) and Normans, defeated a large army of Saracens. Margaret, mother of William II., founded the monastery in 1174, and William Blesensis, brother of the celebrated Pierre de Blois, became the first abbot. Ferdinand IV. presented the whole estate to Nelson in 1799, and created him Duke of Bronte. The steward (Mr. S. Grisley, an introduction to whom is desirable) of General Viscount Bridport, the present proprietor, resides at Maniace, where the handsome vaulted gateways are objects of interest. The estates now yield an average income of 75,000 fr. per annum.

The high mountain-ranges to the r., which are covered with snow in spring, and the far more lofty 'Pillar of Heaven', 'Nourisher of the Snow', as Pindar calls *Ætna*, to the l., invest the scenery with an almost Alpine character. In 1651 a vast lava-stream descended into the valley close to Bronte.

**Bronte** (2605 ft.) (*Locanda dei Fratelli Cesare*; *Real Collegio*, both tolerable), erected since the time of Charles V., has a population of 12,092. The road thence to Adernò traverses barren fields of lava, passing the streams of 1843 (2 M.), 1727, 1763, 1603, 1787, and 1610. The craters visible in front are (reckoned from the summit of *Ætna* downwards towards the W.) the *Monti Lepre*, *Rovolo*, and *Ninardo*. The communes of Adernò

and Bronte here possess a beautiful forest, the boundary of which is formed by Monte Minardo. The highest mountain to the r., towards the N., is *Monte Cutto*; the *Serra della Spina* belongs to the Nelson estate. The *Foresta di Traina* is also called *Monte Cunamo*.

From Adernò to Catania, see p. 269.

### 34. Catania.

**Arrival.** *By Steamboat*: disembarkation  $\frac{1}{2}$  fr., with luggage 1 fr. for each person. The luggage of travellers arriving from the free harbour of Messina is slightly examined. — *By Railway*: hotel-omnibuses, 1 fr.; cab, 60 c., with luggage (1 fr. 10 c. per hr.). — *By Diligence*: travellers are set down at the post-office, in the Piazza degli Studj.

**Hotels.** GRANDE ALBERGO DI CATANIA, near the station, R.  $3\frac{1}{2}$ —4, B.  $1\frac{1}{2}$ , D. 5, A. 1. L. 1 fr., pension for those who make a prolonged stay. HOTEL CENTRAL (*Albergo Centrale*), in the Str. Stesicorea, opposite the University, R.  $2\frac{1}{2}$ , D. 1, L. and A. 1 fr. 30 c. — ORIENT, ROME, MALTA, etc., of the second class, R.  $1\frac{1}{2}$ —2 fr. — *Furnished Apartments* are advertised in many streets.

**Trattorie**: *Villa Nuova*, to the r. in the passage from the Piazza del Duomo to the Marina; *Capericone*, Str. Lincoln. — *Café di Sicilia*, in the Piazza del Duomo, granita 5 soldi.

**Reading Room**, with Italian and a few French newspapers, in the Pal. della Prefettura, Str. Stesicorea; strangers admitted gratis.

**Guide**, *Giuseppe Carofratello*, custodian of the antiquities, Str. Filippina or Salita del Teatro Greco 21 (5 fr. per diem).

**Bank**: Banca di Depositi e Sconti.

**Mules** may be hired of *Pietro Buonacorso*, Str. Agata di Giarre.

*Catanian Silks*, very durable, may be purchased of the *Fratelli Fragala*, Str. Garibaldi. Articles made of the beautiful, but expensive amber (*ambra*), found in the bed of the Simeto, at *Scuderi's*, Corso 409. Sulphur-crystals, minerals from Ætna, gems, coins, copies of vases, etc. sold by *Andrea Tallica*, Str. Garibaldi 49. — *Wine* excellent, especially the Benedettino Bianco from the nunnery in the Corso.

Catania is even a more suitable residence for invalids than Palermo, the mean annual temperature being 9° higher. In winter the penetrating N.E. winds prevail for a short period only.

RAILWAY from *Catania to Messina*, four trains daily; two to *Syracuse*; two to *Leonforte* (Palermo, Girgenti). — DILIGENCE twice daily to *Paternò* (1 fr. 40 c.) and *Adernò* (2 fr.), starting from the 'Rilievo', a side-street of the Str. Garibaldi; post-conveyance thither daily, except Fridays, at 2 p. m.; also to *Callagirone* (p. 271) daily, except Wednesdays, at 5 a. m. — STEAMBOAT three times a week to Messina; twice a week to Augusta, Syracuse, and Malta.

**Catania** (*Kάτανα*), after Palermo the most populous city in the island of Sicily (83,496 inhab., or with the suburbs 84,397), is situated on the coast, and possesses a molo, constructed at a great expense, but the harbour is so unsafe that even the mail-steamers cannot enter during a strong Sirocco.

The topography of Catania is easily mastered (comp. Plan; p. 300). From the *Largo della Marina*, with an avenue and flower-garden, the main street diverges in the direction of the summit of Ætna. The lower half, as far as the *Piazza Stesicorea*, is named *Strada Stesicorea*, the upper portion *Strada Ætna*. This street intersects five squares which lie from S. to

N.: *Piazza del Duomo, dell' Università (degli Studj), Quattro Cantoni, Stesicorea, del Borgo*. It is crossed almost at right angles by two other important streets: the *Corso*, which leads from the *Largo della Colonna* (railway-station) to the opposite extremity of the town; and farther N., in the direction of *Ætna*, by the *Strada de' Quattro Cantoni*. From the S.W. angle of the *Piazza del Duomo* diverges the *Str. Garibaldi*, running parallel with the *Corso* towards the W., and in which by the *Porta Fortino* the road from *Syracuse* and that from the interior of the island terminate. The roof of the Benedictine monastery of *S. Nicola* affords the best survey of the town, which may also be viewed from the *Giarre Biscari* on the quay.

Catania is now a provincial capital and residence of a bishop, and contains a university (Pl. 8) of the second class, which, however, possesses a valuable collection of specimens of natural history (Gioeni Cabinet), some interesting antiquities, and a considerable library.

The town carries on a brisk trade in the products of this rich district: sulphur, cotton, wine, grain, linseed, almonds, etc. During the summer two cargoes of snow from *Ætna*, from which part of the episcopal revenues were formerly derived, are sent weekly to *Malta*. The wealth of the citizens, and especially of the landed nobility of the neighbourhood, is proved by their persevering re-erection, notwithstanding the disasters caused by numerous earthquakes, of the spacious palaces (e. g. those of the *Principe Biscari* on the quay, of the *Murcchese San Giuliano* opposite the university, of the *Prince Caracci, Baron Bruca-Bruca*, etc.), the richness of their equipages on the occasion of public and religious festivals, and by the general appearance of the town, which is in many respects the cleanest and most attractive in *Sicily*. The festivals of *Sta. Agata*, the patroness of the city, are celebrated with the utmost pomp on 3rd—5th Feb. and 18th—21st August. The traveller who is at *Catania* on 10th May should not omit to visit *Tre Castagne*, the festival of which is attended by almost the whole population of the town and environs.

*Catana*, founded by Chalcidians under the leadership of the Athenian *Theocles* in 730, five years after they had founded *Naxos*, soon rose to prosperity. Shortly after *Zaleucus* had promulgated the first Hellenic code of laws among the *Locri Epizephyrii*, *Charondas* framed a code for *Catana*, which was subsequently recognised as binding by all the *Sicilian* communities of *Ionian* and *Chalcidian* extraction. *Tisias*, surnamed *Stesichorus* on account of his merits in perfecting the chorus of the Greek drama, born at *Himera* on the N. coast of the island about the year 630, closed his career at *Catana* at an advanced age. His tomb is said to have been within the precincts of the present *Piazza Stesicorea*. *Catana* suffered greatly in the wars of the *Doric* colonies against the *Chalcidians*. *Hiero I.* took the town in 476 and transplanted the inhabitants to *Syracuse* and *Leontinoi*, among whom was the celebrated *Eleatic* philosopher *Xenophanes*, re-populating it with *Syracusans* and *Peloponnesians*, and changing its name to *Ætna*. In

461, however, the new intruders were expelled, and in the Athenian and Syracusan war Catana became the Athenian head-quarters. In consequence of this, *Dionysius* again destroyed the town in 403 and founded a new *Ætna* near it, which he peopled with Campanian mercenaries. After the naval victory of the Cyclopiæ islands in 396 Catana fell into the hands of the Carthaginians, and in 339 was delivered by *Timoleon* from the tyrant *Mamercus*. It was one of the first Sicilian towns of which the Romans took possession, and under their sway became one of the most populous in the island. *Marcellus* undertook extensive improvements, but the town sustained great damage during the Servile wars and the civil war between *Sextus Pompeius* and *Octavian*. The latter afterwards introduced a new colony. During the early part of the middle ages Catana was a place of subordinate importance. It was wrested from the *Goths* by *Belisarius*, plundered by the Saracens, conquered and strongly fortified by the Normans, but in 1169 almost totally overthrown by an earthquake. Towards the close of that century it declared in favour of King *Tancred*, and was in consequence taken by the troops of Henry VI. under *Henry of Kallenthin* and razed to the ground. Again restored, and in 1232 provided by *Fredrick II.* with the fortress of *Rocca Orsina* (W. of the harbour), it subsequently flourished under the Arragonese sovereigns of the 14th cent. who generally resided here, but owing to the feebleness of the government was exposed to numerous sieges. In 1444 *Alphonso* here founded the first Sicilian university, and since that date Catana has been regarded as the literary metropolis of the island. Besides the insignificant contests of modern times (April 1849, May 1860), the town has been the scene of the most calamitous natural phenomena, which have materially retarded its progress. On 8th March, 1669, a fearful eruption of Mt. *Ætna* took place; the Monti Rossi were upheaved, and an arm of the lava-stream (14 M. in length and 25 ft. in width) flowed in the direction of the town. The pious inhabitants, however, succeeded in averting its course by extending the veil of St. Agatha towards it, in consequence of which the stream took a W. direction near the Benedictine monastery and descended into the sea to the S.W. of the town, partially filling up the harbour. An earthquake in 1693, by which the whole island was affected, proved especially destructive to Catana, and the present town has been erected since that date.

Half-a-day suffices for a visit to the principal attractions of Catana. The custodian of the Greek Theatre also keeps the keys of the other antiquities within the town and acts as guide (2 fr., within the precincts of the town). He should be enquired for at the *Albergo Grande*, where he is generally to be found in the morning.

The remains of the Greek-Roman \***Theatre** (Str. Filippina or Salita del Teatro Greco, No. 21, to the l., Pl. b.; it is reached by traversing the Corso, ascending the Largo S. Francesco past the church, and following the first transverse street to the l.) are chiefly underground, and some portions of it can only be visited by torchlight. The Roman structure was erected on the foundations of the Greek; diameter 316 ft., orchestra 95 ft. It contained two præcinctiones and nine cunei. The pillars of the façade of the cathedral were obtained from the theatre, with the materials of which Roger caused the church to be erected. It was probably here that Alcibiades harangued the assembled Catanians in 415. The adjacent *Odeum*, 131 ft. in diameter, entirely of Roman origin, but greatly altered at subsequent periods, was probably used for the rehearsals of the players and for musical performances.

Remains of the Roman **Amphitheatre** (Pl. 7) are preserved in the Str. Archeusieri. It occupied the S. W. portion of the Piazza Stesicorea, was restored by the sons of Constantine, but demolished under Theodoric in order to furnish material for the construction of the town-walls. The longer diameter is 238, the shorter 176 ft. In the vicinity is the church of S. Carcere (p. 300).

The **Roman Baths** beneath the Piazza del Duomo (entrance to the r. immediately adjoining the portal of the cathedral) are uninteresting: other remains are under the Carmelite church all' Indirizzo. Most of the principal features of a bath-establishment are preserved here: the undressing-room (apodyterium), fire-room (hypocaustum), warm bath (tepidarium), vapour-bath (calidarium), hot-water-bath (balneum). In the vicinity the custodian points out an interesting fragment of the ancient town-wall, partially covered by a stream of lava. Other baths are near the Benedictine monastery, adjacent to S. Maria della Rotonda. Numerous other Roman relics might be mentioned, but they are all comparatively insignificant.

Several **Roman Tombs**, to the N. W. of the town, in the direction of the Villa Carcaci, some of them near S. Maria di Gesù, in the garden of the Minorite monastery, may also be visited. Prince Ignazio Biscari caused most of these antiquities to be excavated in 1719—1780, and valuable relics from these and other sources constitute the **\*Biscari Museum**. The collection has been closed since the death of the last prince, but will probably be purchased by the town. In 1849 it was partially plundered, and the collection of coins carried off.

The first court contains mediæval sculptures in the passage to the second is a statue of the founder, Prince Biscari. To the r. of the entrance two rooms with small bronzes, many of which are modern. Opposite the entrance, a fine Greek tomb-relief. In the corresponding rooms on the l. are collections of ancient vases (some of them spurious), terracottas, natural history specimens, etc.

The **Cathedral** (Pl. 1) is the most important of the mediæval structures. It was begun by Roger I. in 1091, but almost entirely destroyed by an earthquake in 1169. Portions of the apses and the E. transept are now the only remains of the original edifice.

Around the high-altar are placed sarcophagi of the Arragonese sovereigns, r. Frederick II. (d. 1337) and his son John of Randazzo; King Louis (d. 1355); Frederick III. (d. 1377); Queen Maria, wife of Martin I., and their youthful son Frederick. On the l., the monument of Queen Constance, wife of Frederick III. (d. 1363). The chapel of St. Agatha, to the r. in the apse, contains the relics of the saint, who in the reign of Decius, A. D. 252, was cruelly put to death by the prætor Quintianus, whose dishonourable overtures she had rejected. The crown is said to have been presented by Richard Cœur de Lion. The silver sarcophagus is conveyed through the city during the February festival by men in white robes, accompanied by the senate. The women on these occasions cover their faces so as to leave one eye only visible, and amuse them-

selves by directing sallies of wit against the male population. The Sacristy (l.) contains a fresco representing the eruption of 1669, by *Mignemi*.

The fountain in front of the cathedral, with an elephant bearing an Egyptian obelisk of granite, probably once served as a meta (or goal) in a circus.

Another object of interest is the Greek-Norman portal at the back of the church of **Santo Carcere** (Pl. 3), at the S. W. end of the Piazza Stesicorea. The small marble statue in a sitting posture, on the foremost column to the l., is supposed to be that of the Emp. Frederick II. In the interior is preserved an impression of the feet of St. Agatha in lava.

The *\*Benedictine Monastery of San Nicola* (Pl. 2), probably the most imposing monastic institution in Europe after that of Mafra in Portugal, occupies an area of about 100,000 sq. yds. The church with its unfinished façade is the largest in Sicily. The organ, by Donato del Piano, one of the finest in Europe, possesses 5 keyboards, 72 stops, and 2916 pipes. The monastery, formerly situated at S. Nicola d'Arena, near Nicolosi, was transferred to its present site in 1518. In 1669 the lava-stream turned aside here, but in 1693 the monastery was destroyed by the earthquake. The present edifice was then erected and has been re-occupied since 1735. Since the dissolution of the monastery in 1866, it has been partly converted into barracks. It was formerly occupied by forty monks and the same number of novices, all members of noble families. It possesses two spacious courts with double corridors in the centre. The *\*garden* at the back commands a most superb view. Library and museum insignificant. The visitor enters the gateway to the l. of the church, and crosses the court to a staircase leading to the dwelling of the custodian, who shows the monastery, museum, and library. — A visit should also be paid to the *Amenanus*, which flows beneath the lava of 1669 and empties itself into the harbour. It is reached by descending the Strada delle Botte d'Acqua (Gambazita), to the N. W. of S. Benedetto.

The *Botanical Garden* of the university in the Strada Stesicorea, laid out and superintended by the Benedictine M. Fornabene, deserves a visit. The new *Giardino Pubblico* or *Villa Bellini* in the Str. Etnea, formerly called *Al Labirinto*, also affords a pleasant walk, and commands fine views. A band plays here in summer three times a week at 8 p. m.

Interesting excursion hence to the Cyclopean Islands (p. 293).

### 35. Mount Ætna.

The best season for the ascent of Ætna is the summer or autumn (July—Sept.). In spring the snow is a serious obstacle, and in winter the guides object to undertake the ascent. A moonlight night is always desirable, and indeed indispensable early or late in the season. As the elements are very capricious here the traveller must frequently be satis-











fied with a view of the crater only, which, however, alone repays the fatigue. During settled weather, when the smoke ascends calmly, and the outline of the mountain is clear, a fine view may with tolerable certainty be anticipated. If on the other hand the smoke is driven aside by the wind which frequently prevails on the summit, the prospect is partially, if not entirely obscured.

Even in hot weather the traveller should not fail to be provided with an overcoat or plaid, as the wind on the mountain is often bitterly cold. In winter or spring, when the snow is still unmelted, a veil or coloured spectacles will be found useful.

Provisions for the ascent should also be procured at Catania. Those who desire the luxury of a cup of tea or coffee on the mountain may obtain charcoal at Nicolosi.

**Distances.** From Catania to Nicolosi by carriage in  $2\frac{1}{2}$  hrs., returning in  $1\frac{1}{4}$  hr. (on foot in  $2\frac{1}{2}$ , back in 2 hrs.). Mule from Nicolosi to the Casa Inglese 6—7, on foot (not advisable) 7—8 hrs. From the Casa Inglese to the crater, on foot only, in  $1\frac{1}{2}$  hr.; halt on the summit and descent to the Casa Inglese  $2-2\frac{1}{2}$  hrs. Thence to Nicolosi 4—5 hrs. The excursion is therefore long and fatiguing, occupying 18—20 hrs.

**Carriages, guides, and mules.** The charge for a two or three-horse carriage to Nicolosi, which remains there during the night, and conveys the traveller back to Catania next day, is 20—25 fr., with an additional gratuity of 3—5 fr. (*tutto compreso*), also toll-dues. One-horse carriage (no teasily procured, as the drivers pronounce the road *'troppo brutto'*, i. e. too steep, for a single horse) 15 fr. and 2—3 fr. gratuity. Those who prefer returning from Nicolosi on foot may engage a carriage for the ascent only (10—15 fr. and 1—2 fr. fee). Mule to Nicolosi and back (remaining there during the night) 2—3 fr., and 1 fr. fee. (Carriage of course preferable for the return to Catania after a fatiguing ride of 10—12 hrs., although the charges are exorbitant.) — Guide  $7\frac{1}{2}$  fr. and 2 fr. fee; mule 5 fr. (guide must also be provided with one). Parties usually engage two guides and an additional mule to carry the provisions, etc.

At Nicolosi the traveller may avoid discussions with the guides by requesting the assistance of *Dr. Giuseppe Gemellaro*, a gentleman whose obliging character is well known. Trustworthy guides: *Pasquale Gemellaro*, *Giuseppe Bonanno*, *Salvatore* and *Angelo Carbonaro*, *Antonio Leonardi*, *Antonio Nicolosi*, etc. Those recommended by Dr. Gemellaro may always be relied upon.

**Inns** at Nicolosi, at the entrance to the village on the r.: *Locanda l'Etna* and *Locanda di Giuseppe Mazzaglia*, the former extortionate, the latter less pretentious. Enquiry should be made as to charges.

**Plan of Excursion.** Proceed to Nicolosi in the morning (where a guide should at once be engaged, and refreshments for the evening ordered); visit the Monti Rossi (p. 303) in the afternoon, sup about 6 p. m., start not later than  $7\frac{1}{4}$  or  $7\frac{1}{2}$  p. m., notwithstanding any representations to the contrary made by the guides, in order to allow time for rest at the Casa Inglese and ensure reaching the summit before sunrise; in returning, the Casa Inglese is quitted about 6 or 7 a. m., and Nicolosi reached at noon. — Another and less fatiguing mode of performing the excursion, especially when ladies are of the party, is this: leave Catania early in the morning, and Nicolosi about 9 a. m., and reach the summit in time to witness the sunset; pass the night in the Casa Inglese, ascend the cone again in the morning before sunrise, and return to Catania in the evening. The charges in this case for guides and mules are of course higher. The Casa Inglese contains a table, chairs, straw beds for six travellers, and a stone on which a fire may be lighted. Subscriptions for the maintenance of the casa are received by Dr. Gemellaro.

Mount Ætna, Sicilian *Mongibello* (from *'monte'* and *'jebel'*, the Arabic for mountain), commonly called *'Il Monte'*, is the loftiest volcano in Europe, as well as the highest mountain in Italy. Height 10,840 ft.; principal points: Nicolosi 2289 ft.,

the Monti Rossi 3110 ft., Casa del Bosco 4216 ft.; snow-houses at the base of the Montagnuolo, the W. extremity of the Serra del Solfizio, 6890 ft.; Casa Inglese 9652 ft.; Torre del Filosofo, on the verge of the Val di Bove, 9570 ft. There are three different zones of vegetation on the slopes of Ætna. The first extends as far as Nicolosi, called the Piemontese or Coltivata, and yielding the usual Sicilian products. Vines, however, are occasionally seen at a height of 4000 ft. The next zone is the Boscosa or Nemorosa, extending to 7000 ft. and subdivided into two regions. The lower of these (2200—3700 ft.) is clothed chiefly with oaks and chestnuts, above which are copper-beeches (*fagus sylvatica*) and birches (*betula alba* and *betula Etnensis*). On the N. E. side, where extensive pine-forests are situated, pines (*pinus silvestris*; Sicil. *zappinu*) grow at a height of 7200 ft. The highest region, from 7000 ft. to the summit, is almost entirely destitute of vegetation, a circumstance due to the scarcity of water and the frequent changes in the surface of the soil. About forty species of plants only are found here, among which are the barberry, juniper, *viola gracilis*, and *saponaria depressa*. Within the last 2000 ft. five phanerogamous species only flourish: *senecio Etnensis*, *anthemis Etnensis*, *Robertsia taraxacoides* (these three peculiar to Ætna), *tanacetum vulgare*, and *astragalus Siculus*, which last grows in tufts of 3—4 ft. in diameter. The *senecio Etnensis* is found as high as the vicinity of the crater, several hundred feet above the Casa Inglese. Not a trace of animal life can be detected on the higher portion of the mountain. The black silent waste, glittering in the sunshine, produces an impression seldom forgotten by those who have witnessed it. On the lower parts of the mountain, wolves, as well as hares, rabbits, and a few wild boars, are the usual objects of the chase. Ætna is clothed with fourteen different forests, which, however, present no definite line of demarcation. Ferns (especially the *pteris aquilina*) frequently take the place of underwood. The densest forests are the *Boschi della Cerrilla* and *di Linguaglossa* on the N. E. side, which, however, suffered greatly from the eruption of 1865. As lately as the 16th cent. impenetrable forests extended from the summit down to the valley of the Cantara, and Cardinal Bembo extols the beauty of the groves of plane-trees. About the beginning of the last century about one-third of the E. coast of the island was still overgrown with forest.

ERUPTIONS. Ætna has been known as a volcano from the earliest ages. At one time the mountain has been represented as the prison of the giant Enceladus or Typhæus, at another as the forge of Vulcan. It is, however, remarkable that the Greek mariners' traditions in Homer do not allude to its volcanic character. Pindar, on the other hand, describes an eruption previous to

476. About eighty eruptions fall within the limits of history. The most violent were those of B.C. 396, 126, and 122, and A.D. 1169, 1329, 1537, and 1669. The last, one of the most stupendous, has been described by the naturalist Borelli. On that occasion the Monti Rossi were formed, 27,000 persons were deprived of all shelter, and many lives were lost in the rapidly descending streams of lava. In 1693 an eruption was accompanied by a fearful earthquake, which partially or totally destroyed forty towns, and caused a loss of 60—100,000 lives. An eruption took place in 1755, the year of the earthquake at Lisbon. That of 1792 has been described by Ferrara and others. In 1843 and 1852 lava-streams burst forth near Bronte and in the Val di Bove, and the eruption of 1st Feb., 1865, occurred at the base of the great crater of Monte Frumento, to the N. W. of the principal crater. The last eruption took place on 29th and 30th Aug., 1874 (comp. p. 305). An eruption takes place, on an average, once in ten years.

ASCENT. We quit Catania by the long Str. Etnea, and pass a succession of country-residences. The traveller whose time permits should visit the park of the Marchese S. Giuliano, at *Licatia*, a little to the r. of the road. By the *Barriera* the road divides, that to Nicolosi leading to the l., between the two obelisks. The ascent becomes more rapid; *Gravina* is passed, then *Mascalucia* (4000 inhab.) and farther on *Torre di Grifo* (Torrelifo, 1749 ft.). Between this and Nicolosi a barren tract, the lava-stream of 1537, is traversed. The round and tall bushes of broom (*genista Etnensis*) which flourish here form a peculiar feature of the scene. To the l. tower the reddish *Monti Rossi* (3110 ft.), 2 M. from Nicolosi, which may be ascended with tolerable ease (2 hrs. there and back; mule 2—2½ fr.). They command a fine view, especially towards the S. The soil contains a number of crystals of pyroxene.

The mules, provisions, etc. being in readiness, we start from Nicolosi, and proceed for nearly another hour in a N. direction. (In returning, this part of the route will be found very hot and fatiguing after the descent from the cooler mountain air.) The ascent of the forest-region now begins, at first somewhat precipitous; the path winds, and in many places traverses small ravines. After another hour the *Casa del Bosco Rinazzi* (4216 ft.) (good drinking-water) is reached, near which stand several other houses, among them one belonging to the Duke Alba in a chestnut-plantation. The mules are sometimes fed here. The path ascends first in one direction, then in another, in a hollow between smaller extinct volcanoes, until, about 6500 ft. above the sea, the *Regione Deserta* is entered. The ascent is at first gradual. To the r. is seen the *Montagnuolo* (9652 ft.), the W. extremity of the *Serra del Solfizio*, below which to the S. the snow-recep-

tacles are situated. To the N. this ridge descends perpendicularly to a depth of 2—3000 ft. to the Val di Bove, round which the traveller proceeds by the *Piano del Lago*, after a short but precipitous portion of the ascent. As the **Casa Inglese** (9652 ft.) is approached the mules begin to show signs of fatigue and impatience to reach their destination. This house, which is almost indispensable to the climber of Ætna, was erected by order of several English officers at the beginning of the century during the occupation of Sicily. After having stood for 50 years the hut had suffered from the pressure of the snow, but was repaired in 1862 on the occasion of the visit of the crown-prince Humbert of Italy. From Nicolosi to this point 6—7 hrs. After having reposed here and partaken of some refreshment, we begin the ascent of the crater, the most laborious portion of the expedition. The height appears inconsiderable, but nearly 1200 ft. have still to be ascended. The walking on the lower part of the cone, on ashes yielding at every step, is uncomfortable. About midway the firm rock is reached, and the ascent becomes easier.

In  $\frac{3}{4}$  hr. the brink of the **Crater**, the form of which undergoes constant alteration, is attained. At one time it consists of a single profound abyss, 2—3 M. in circumference, at another it is divided by a barrier into two parts, one of which only emits smoke. The summit itself (10,840 ft.) is usually altered by every eruption. In 1861, it was on the E. side, in 1864 on the W., and even the ancients expressed their belief that the crater sank to some extent after every eruption.

After a short pause the highest peak is easily ascended, as the surface is soft. From this spot the sunrise, a spectacle of indescribable grandeur, should be witnessed. The summit is illumined by the morning twilight whilst all below is enveloped in profound obscurity. The sun still reposes in the sea, which occasionally presents the appearance of a lofty bank of clouds, the horizon being considerably more elevated than the spectator would expect. For some time purple clouds have indicated the point where the sun is about to appear. Suddenly a ray of light flits across the surface of the water, gradually changing to a golden streak, the lower part of which shimmers in an intense purple as it widens. The beaming disk then slowly emerges. The mountains of Calabria still cast their long shadows on the sea; the top of Ætna alone is bathed in sunshine. The light gradually descends to the lower portions of the mountain, and the shadow which the vast pyramid casts over Sicily to the W. increases. The outlines of the cone and its summit are distinctly recognised, forming a colossal isosceles triangle on the surface of the island. After  $\frac{1}{4}$  hr. the sublime spectacle is over, and the flood of light destroys the effect produced by the



shadows. The deep valleys and the precipitous coast alone remain for a time in obscurity, being shaded by the loftier mountains. As the sun continues to ascend, new points become visible. The spectator stands at the centre of a vast circle of 260 M. in diameter and 800 M. in circumference. Towards the N. E. is the peninsula of Calabria, above which masses of clouds frequently hover on the N., giving it the appearance of an island. The Faro of Messina (the town not visible) lies at our feet, the Neptunian Mts. appear like insignificant hills, and the Nebrode only a degree higher. The Pizzo di Palermo, the highest point of the Madonia range to the W. N. W., and the Pizzo of Corleone and Cammarata to the W. are the only conspicuous points. In winter, when the atmosphere is unusually clear, the motion of the waves on the shores of the island is said to be distinguishable. The coast of Africa, being below the horizon, cannot possibly be visible, notwithstanding the assurances of the guides. Malta, however, may be distinguished, and it has been stated by credible witnesses that the bay of Taranto and its E. shore are occasionally seen. The greater part of the E. coast of the island is visible; the Lipari islands appear to greet their majestic sovereign with their columns of smoke; the promontory of Milazzo extends far into the sea; and numerous other points, which cannot be enumerated, are described.

After a walk round the crater, we descend rapidly to the Casa Inglese and remount our mules. In descending, we make a slight digression towards the E. in order that we may approach the abyss of the **Val di Bove**, a black, desolate gulf, 3 M. in width, bounded on three sides by perpendicular cliffs, 2000—4000 ft. in height (l. *Serra delle Concazze*, r. *Serra del Solfizio*), and open towards the E. only. Geologically this is the most remarkable portion of Ætna, as its S. W. angle, the so-called *Balzo di Trifoglietto*, where the descent is most profound and precipitous, was most probably the original crater of the mountain. — The traveller should not omit to direct the guides to conduct him to the two regular cones whence an eruption in 1852 proceeded. The five formed in 1865 are reached by traversing the N. side of the Val di Bove, whence they are seen to the W. of the large and very symmetrically shaped crater of *Monte Frumento* (9330 ft.). The eruption of 29th and 30th Aug. 1874 took place on the N. side of the plateau of the summit. At a height of about 10,000 ft. a cleft was formed in the mountain's crust, from the so-called *Cratere Ellittico* to the formerly active cones of *Timpa Rossa* and *Monte Nero*. The volcanic action was most violent near the *Monte Grigio*, at a height of about 8000 ft., where the chasm expanded to a width of 160—190 ft., but the lava-stream emitted flowed for a few hours only. A second, and larger stream, 440 yds. long, 260 yds.



wide, and 7ft. in depth, descended for some distance from the same chasm at a height of about 7000 ft., but did not extend as far as the cultivated part of the slopes.

From the Val di Bove we ride to the *Torre del Filosofo* (9570 ft.), the traditional observatory of Empedocles, who is said to have sought a voluntary death in the crater. According to others it was used as a watch tower in ancient times. As the building is obviously of Roman construction, it was possibly erected on the occasion of the Emperor Hadrian's ascent of the mountain to witness the sunrise. The descent now recommences; the steeper portions are more agreeably and safely traversed on foot. Before reaching the plain of Nicolosi, we observe the monastery of *S. Niccolò d'Arena* to the l., where the Benedictines of Catania used to celebrate their vintage-festival. It was founded in 1156 by Simon, Count of Policastro, nephew of Roger I.

Instead of returning to Catania, the traveller may prefer to proceed from Nicolosi to Taormina by *Pedara Via Grande*, and *Aci-Reale*, and thence by the high road to *Giardini* (p. 289).

### 36. From Catania to Syracuse.

5 $\frac{1}{2}$  M. RAILWAY, two trains daily in 2 $\frac{1}{2}$ –3 hrs.; fares 9 fr. 65, 6 fr. 75, 4 fr. 85 c. — STEAMBOAT once weekly in 4 hrs.; fares 11 or 6 fr.; disembarkation  $\frac{1}{2}$  fr.

The railway intersects the *Piano di Catania*, the *Campi Laestrygonii*, which Cicero extols as the 'uberrima pars Siciliæ'. They are still regarded as the granary of Sicily and the principal cotton-district of the island. To the r., the village of *Misterbianco*.

5 M. Stat. *Bicocca*, junction for Leonforte (p. 268). (10 M.) Stat. *Passo Martino*. The train crosses the *Simeto* (*Symæthus*) and beyond it the *Gurnalunga*. Lower down, these streams unite to form the *Giarretta*. In winter the whole of the plain is frequently under water and the high road impassable. Malaria prevails in the lower parts in summer. The railway traverses the hilly ground.

(16 M.) Stat. *Valsavoia*. The train now approaches the *Lake of Lentini* (*Biviere di Lentini*), frequented by innumerable water-fowl in winter. This lake, the largest in Sicily, is usually swollen in winter, while in summer its exhalations poison the atmosphere. (Lentini is therefore to be avoided as a resting-place for the night.) Its circumference varies from 9 $\frac{1}{2}$  to 12 $\frac{1}{2}$  M. according to the height of the water.

18 M. Stat. **Lentini**. The town (*Leone d'Oro*; *Vittoria*, dirty; *Aquila*; \**Caffè* and *Trattoria Trinacria*) is about 3 M. distant from the station.

*Lentini*, the ancient *Leontinoi*, with 9417 inhab., one of the earliest Greek settlements in Sicily, was founded B. C. 730 by colonists from Naxos under Theocles, simultaneously with Catana. A century later the transition from oligarchy to democracy was succeeded by the establishment of a tyranny by Pannæti; after another century it succumbed to the Doric Gela, and then came into the possession of Syracuse. The inhabitants repeatedly but unsuccessfully endeavoured to regain their independence. Gorgias, the great orator and sophist, was a native of Leontinoi (480—380); and by his persuasive eloquence, as is well known, the Athenians were induced to interfere in the quarrels of the Sicilians. After the disastrous issue of the war, Leontinoi continued subject to Syracuse; but Timoleon at length expelled the tyrant Hicetas and restored its independence. In the 3rd cent. it came into the power of Hiero II., whose successor Hieronymus lost his life here. Polybius, who records this event, at the same time describes the situation of the town. It appears to have lain to the S. W. of the present town, and not where local topographers usually place it. Under the Romans it was of little importance. The Saracens gained possession of it at an early period. In the middle ages the fortress was besieged several times, and bravely defended. The town and castle were almost totally destroyed by the earthquake of 1693.

A road ascends in long windings from Lentini to *Carlentini* (Hôtel de France, poor), a town with 4721 poor inhabitants, founded by Charles V. (whence the name).

The train now turns to the E. towards the coast, following the valley of the *S. Lionardo* (the *Pantacyas* of the ancients), which it afterwards crosses.

(24 M.) Stat. *Agnone*. To the l. the so-called *Pantano*, a marshy pond, becomes visible.

(31 M.) Stat. *Brucoli*. The line skirts the lofty coast.

(35½ M.) Stat. *Augusta*, or **Agosta**, as it was named until recently, was erected by Frederick II. in 1229—33, on the site of the ancient *Xiphonia*. During the middle ages the town was conquered and destroyed several times. In 1676 it was taken by the French, and Duquesne here defeated De Ruyter, who died of his wounds at Syracuse. In 1693 the town was severely damaged by the earthquake. It is now a fortified place (9735 inhab.), and possesses a spacious and secure harbour.

The railway follows the coast. The *Megarean Bay* of antiquity, extending from the *Capo Santa Croce*, E. of Agosta, to the *Cupo Santa Panagia* near Syracuse, was formerly bordered with a number of towns. Here from N. to S. lay *Xiphonia* (*Agosta*), *Hybla Megara* (to the S. between the mouths of the *Fiume Cantara* and *S. Gusmano*, founded in 728 by colonists from Megara Nisæa, conquered and destroyed by Gelon, but re-erected after the Athenian and Syracusan war as an outlying fort of Syracuse), and *Aiabon*. On the mountains to the r. lies the small town of *Mellili*. Here was produced the Hyblæan honey, so highly extolled by the poets. On 1st and 2nd May a vast concourse of people assembles at Mellili to offer thanks to St. Sebastian for the miraculous cures effected by him and to celebrate his festival.

44 M. Stat. *Priolo*; the village of that name lies to the right. To the l. lies the peninsula of *Magnisi*, connected with the

mainland by a narrow isthmus. This was the peninsula of *Thapsus*, well known in connection with the Athenian campaign. The Athenian fleet lay to the N. of the isthmus. Salt-works are now situated here.

About  $1\frac{1}{2}$  M. from Priolo stands the '*Torre del Marcello*', probably the remains of a tomb, but commonly reputed to be a trophy erected here by Marcellus on the site of his camp after the conquest of Syracuse.

The train now skirts the *Trogilus*, the bay between Magnisi and Syracuse, where the fleet of Marcellus lay, and approaches the terrace, which, extending from the Belvedere to the promontory of *Santa Panagia*, bore the N. Dionysian town-wall of the *Achradina*. The railway intersects the wall near the *Tycha* quarter of the town, runs towards the E. to *Capo Panagia*, and finally reaches the precipitous E. margin of the bare, rocky plateau which the *Achradina* once occupied. The train passes the Capuchin Monastery with its *Latomia*, and stops at —

$5\frac{1}{2}$  M. Stat. *Siracusa*,  $\frac{3}{4}$  M. from the town.

### 37. Syracuse.

**Hotels.** LOCANDA DEL SOLE, R.  $1\frac{1}{2}$  fr. and upwards; VITTORIA, in the town, without view, well spoken of, R. from 2 fr., D. 3, A. and L. 1 fr.; LOCANDA D'ITALIA, in the Via Amalfitana; HÔTEL DE SCIOLI. For a longer stay: *Villa Riscica* in the *Achradina*, well situated, with fine view, but somewhat distant from the town (recommended to families).

**Restaurants.** The two hotels first mentioned also contain restaurants. Excellent Syracusan wines at both: *Muscato*, *Amarena*, *Isola Bianca*, etc.; also fish of superior quality: *Riretto* (large, and considered a delicacy), *Salamone*, *Dentici* (so called from its numerous teeth), *Palamito* (resembling salmon) and numerous other varieties.

**Café.** *Croce di Saroia*, in the Piazza del Duomo, ices 5 soldi.

**Guides.** *Salvatore Politi*, custodian of the Museum, where he is to be found daily, is intelligent and unassuming, 5 fr. for the whole day, 3—4 fr. for half-a-day; he also procures carriages at 10—12 fr. for a whole day, 6 fr. for half-a-day (one-half of the hotel charges). Also *Mich. Angelo Politi* (speaks a little French) and *David Pietro Alberti* (speaks a little English and French). — **Donkeys** may be hired of *Don Pasquale*,  $2\frac{1}{2}$  fr. per day.

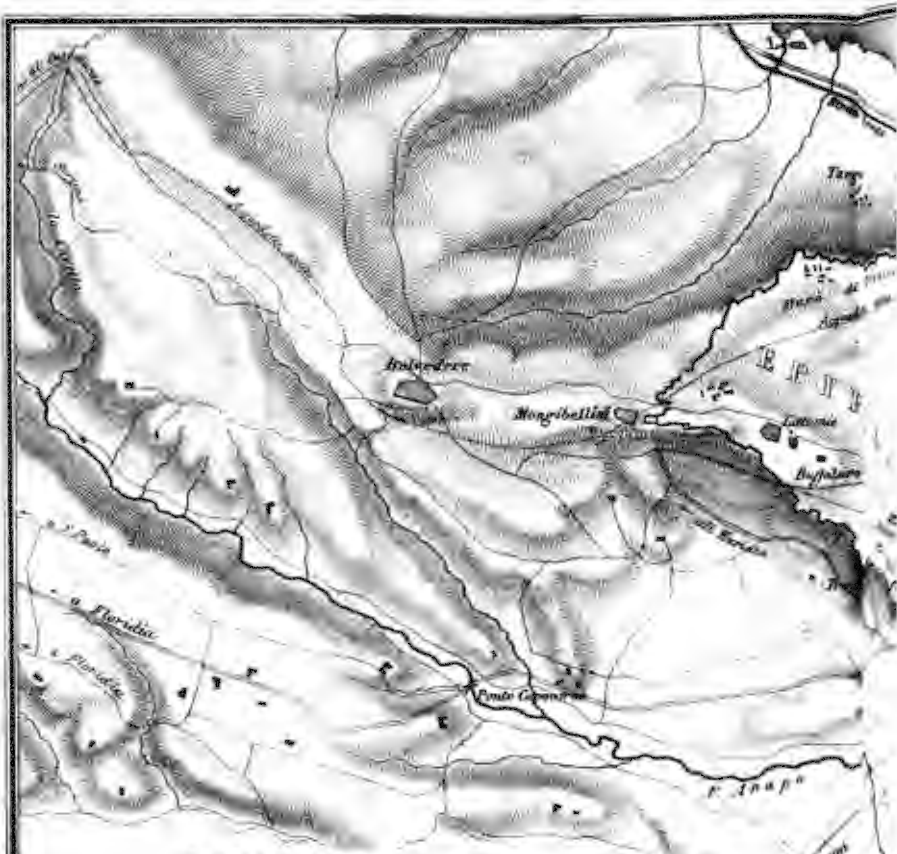
**Boat** to the Cyane (p. 318) 5 fr.; to the mouth only, 1 fr. The boatmen here are generally less extortionate in their demands than those in other parts of Sicily. To or from the steamboats  $\frac{1}{2}$  fr. for each person. Ferry from the town to the Sicilian coast (Pozzo degli Ingegneri) or the marble harbour, 15—20 c.; pedestrians thus effect a considerable saving.

**Steamboats** of the Florio Co. (*A. Cassia*, agent) every Saturday to Augusta, Catania, Messina, Lipari, and Palermo; every Tuesday to Ter-ranova, Licata, Girgenti, Sciacca, Trapani, and Palermo, touching alternately at Mazzara and Marsala. To Malta once weekly.

**Diligences** daily at 8 a. m. to *Noto* and *Vittoria* (p. 259), and to *Palazzolo* and *Buccheri* (p. 260). Office for the former line at the post-office, Piazza del Duomo; for the latter Sign. *Grano*, Strada Piazza.

Syracuse, now a small town with 20,524 inhab., the seat of a prefect, is one of the most attractive points in Sicily, the interest of the natural beauties vying with that of the imposing monuments of antiquity. Two days at least should be devoted





## SIRACUSA

Scale nel 1:20,000

moderna

Kilom.

0 100 200 300 400

Porto  
piccolo

Vie: 1. Via Salina 2. Via S. Giacomo 3. Via S. Mario 4. F. Annunziata 5. F. Porto & Castello

7. Via S. Paolo ore si vedono le mura scoperte del Tempio di Diana 8. Via Dittafora

9. Via S. Andrea 10. Via Amalfitana 11. Via Centrale Mastrorosso 12. Via Mastrorosso

13. Via Ponte Arcivescovo 14. Via Frenamici

15. Quartiere Nuovi e Castello

Naxos e Bagno della Regina

16. Cattedrale Tempio di

Naxos

17. Museo e Biblioteca

18. Gabinetto di Storia

19. Bagno nella Chiesa di

S. Filippo Via Grande

20. Bagno del Sig. Bianca

21. Biblioteca Antica sotto

Palazzo Municipale

Pia Grande

Alberghi:

21. Albergo del Sale

22. d'Italia

23. la Vittoria

24. Caffè della Croce

25. Caffè di S. Maria

26. Caffè Archimede

27. Amministrazione di Vigore

28. La Porta

29. Caffè Compagno

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100. Caffè Compagno

# SIRACUSA E CONTORNI

Scale nel 1:60.000

0 1 2 3 4 Kilometri  
0 1 2 3 4 Miglia





to the place: a forenoon to the modern town, an afternoon to the excursion to the Anapo (p. 318). and one day to the old city. One visit at least should also be paid to the Greek theatre towards sunset.

Syracuse was the most extensive of the Hellenic cities. Strabo states that its circumference amounted to 180 stadia ( $20\frac{1}{2}$  M.). It consisted of five distinct portions: 1. The island ORTIGIA. — 2. The town on the ACHRADINA, the precipitous coast N. of the island, one-half being situated on the plateau of limestone-rock, the other half between the latter and the great harbour, excluding a small portion on the N. bank of the small harbour which Dionysius had enclosed with a lofty wall and added to the island. To the latter belonged the *Small Harbour* (sometimes erroneously called the *Marble Harbour*) which lay between the wall and the island. The W. wall of the Achradina, constructed by Gelon, may still be traced by the remnants which extend towards the S. from the tonnara of S. Panagia, passing the Campagna Gargallo. Near the point where the roads from Noto and Florida converge, the wall of Achradina probably abutted on the *Great Harbour*, which was also lined with quays. Towards the sea this secure part of the town, which could never be reduced by violence, was defended by a lofty wall. Here were the *Market* with its *Colonnades*, the *Banks*, the *Curia*, where the national assemblies were held, the *Pentapylon* and the *Prytaneum*. The latter lay opposite to the island, to the r. of the road to Catania, where the *Timoleonteum*, with stadium and hippodrome, and a *Temple of Zeus Olympius* also rose. It is not easy to determine with equal certainty the limits of the other parts of the city which lay to the W. of the Achradina, on the plateau, which contracts as it extends upwards towards the Epipolæ or fortress. — 3. TYCHE, on the N. side, derived its appellation from a temple to Fortune. — 4. NEAPOLIS, situated to the S. on the terrace above the great harbour, and which during the Roman period descended to the plain as far as the l. side of the road to Florida, was named *Temenites* at the time of the Athenian siege. Here were situated the *Greek Theatre*, the so-called *Ara*, the *Roman Amphitheatre*, the *Baths* in the garden of Buonfardeci, the *Latomia del Paradiso* and of *S. Venera*, and the *Street of Tombs*. — 5. The EPIPOLÆ, the highest point of the city, forms the W. angle of the triangular plateau, so named by the Syracusans, as we are informed by Thucydides, from being 'above the city'. At the time of the Athenian siege this point was as yet unconnected with the city, although not left unguarded. The Athenians took it by storm. constructed *Labdalon*, an intrenchment on the N. side, and erected a wall extending from the harbour Troglus in a curve round Achradina, Tyche, and the Temenites to the great harbour. The merit of surrounding these four districts of the city by a *City-wall*, constructed of huge blocks of stone, is due to *Dionysius I.* The N. portion was probably erected about 402. Within 20 days, it is said, 60,000 workmen with 6000 yoke of oxen constructed a portion of the wall 30 stadia ( $3\frac{1}{2}$  M.) in length. The work, however, was not entirely completed till 385. The whole of the enclosed space could not have been occupied by houses. The number of fountains alone enables us now to form some idea of the extent to which it was so occupied. Two vast aqueducts supplied the city, one of which was fed by the *Butigliara*, an affluent of the Anapus, situated at a great elevation among the mountains, whence it conveyed the water by subterranean passages, several miles long to the level of the Epipolæ. It is there seen flowing near the summit uncovered, after which it is precipitated from the height near the theatre and finally empties itself into the harbour. The other aqueduct descends from *Monte Crimiti*, the *Thymbris* of Theocritus, and also ascends to the level of the Epipolæ, after which it skirts the N. city-wall, sending forth several branches S. to the Achradina. It then turns to the S., proceeding along the coast, descends under the small harbour, and finally emerges as *Arethusa* on the island. Since the earthquake of 1169 its water has been salt. During calm weather in winter the spot may be distinguished



in the small harbour where the water wells upwards from below, at the point where the damaged portion of the aqueduct lies. The course of this channel is traced by means of the numerous rectangular apertures hewn in the rocky plateau, in which, far below, flowing water is detected. As these openings (*spiragli*) do not occur in a large space between the Epipolæ and the other parts of the town, that space, now called *Terrarati*, was probably uninhabited. The Athenians, as is well known, cut off the supply of one aqueduct. The point where this was effected is said to be recognisable between Euryalus and Belvedere.

The traveller, having acquired some idea of the situation and extent of the city, will now peruse a sketch of its history with greater interest.

Syracuse was founded in 734 by Corinthians under *Archias* on the island of Ortygia, where a Phœnician settlement had probably been established at an earlier period. The Sikelian inhabitants were reduced to the condition of serfs, and compelled to cultivate the soil. The government was conducted by the aristocracy, the descendants of the founders, who were termed *Gamores*. Owing to the fertility of the soil the colony rapidly attained to prosperity, and within 70 years after its establishment founded Acraë (Palazzolo) and Enna (Castrogiovanni), and 20 years later Casmene. Camarina was founded in 599. The final issue of the contests carried on with varying success between the nobles and the people was, that *Gelon* in 484 extended his supremacy from Gela to Syracuse, to which he transferred his residence. He contributed in every respect to the aggrandisement of the city, and, after he had in conjunction with Theron conquered the Carthaginians at Himera in 480, the golden era of the Greek supremacy in Sicily commenced. During a long series of years the fortunes of the whole island were now interwoven with those of Syracuse. Gelon, who reigned for seven years only, was revered as a god after his death. He was succeeded by his brother *Hiero I.* whose rule was characterised by the same energy and good fortune. He defeated the formidable Etruscans (p. 97) near Cumæ; and at his court Æschylus, Pindar, Simonides, Epicharmus, Sophron, and Bacchylides flourished. After a reign of ten years only he was succeeded by *Thrasylbus*, the youngest of the three brothers, who, notwithstanding his army of 15,000 mercenaries, was banished from the city. A *Democracy* was now established. In the conflicts with the Sikelian prince Ducetius and the Acragantines the army of Syracuse maintained its superiority, but the city was enfeebled by subsequent dissensions between the original Syracusans and the inhabitants introduced by Gelon and Hiero. '*Petalismus*' here took the place of the Athenian ostracism. Syracuse was reduced to great extremities by the Athenians, especially in 414, when under *Nicias* and *Lamachus* (who soon fell) they stormed the Epipolæ, and almost entirely surrounded the city with a double wall, extending from the Trogilius to the great harbour. The Lacedæmonian *Gulippus*, however, saved the city, which gradually recovered strength, and gained possession of the *Plemmyrion*, the promontory situated at the entrance to the harbour opposite Ortygia, and then occupied by *Nicias*. Once more, indeed, the nautical skill of the Athenians enabled them to overpower the Syracusan fleet off the harbour, and they erected a trophy on the small island of La Galera below Plemmyrium; but this was their last success. In another naval battle the Syracusans were victorious, and the arrival of *Demosthenes* with auxiliaries ameliorated the position of the Athenians only temporarily. An impetuous attack made by him on the Syracusan intrenchments was repulsed in a fierce struggle during the night. Disease broke out among the Athenians, and their misfortunes were aggravated by dissensions among their generals. The retreat was finally determined on, but was frustrated by an eclipse of the moon (27th Aug., 413). The Syracusans then resolved to endeavour to annihilate their enemy. They were again victorious in a naval battle, and enclosed their harbour by a series of vessels, anchored and connected by chains, across the entrance, 8 stadia (1 M.) in width. And now the decisive encounter approached. The two land-armies were stationed on the bank of the harbour and encouraged the combatants by loud shouts, whilst the fluctuating tide

of success elicited alternate expressions of joy and grief, resembling the surging of a dramatic chorus, and graphically described by Thucydides. The Athenians were overpowered. On the following day the crews refused to attempt again to force a passage, and on the third day the retreat was commenced by land in the direction of the interior of the island. At *Florida*, however, the pass was obstructed, and the ill-fated Athenians were compelled to return to the coast. Here they were overtaken by the Syracusans. Demosthenes with 6000 men was compelled to surrender, and after a fearful struggle on the *Asmaros*, near Noto. Nicias met with the same fate. But few escaped. The generals were executed, and the prisoners languished for eight months in the *Latomæ*, after which the survivors were sold as slaves, with the exception of a few who are said to have been set at liberty on account of their skill in reciting the verses of Euripides. 'Thus it happened', says Thucydides, 'that this event was the most important which befel the Greeks during this war (the Peloponnesian), or indeed in any other in Greek history which is known to us.'

A few years after the deliverance of the city from these extremities the Carthaginians overran the island. This new and imminent danger was the occasion of the rise of *Dionysius I.*, who presided over the fortunes of the city with great ability from 406 to 367. Himilco, who besieged the city from the *Plemmyrium* and the *Olympieum*, was fortunately driven away by a pestilence. *Dionysius* then chastised the allies of the Carthaginians, and fortified, extended, and embellished the city so greatly as to merit the title of its 'second founder'. He converted the island of *Ortygia* into the seat of government, there erecting temples, treasuries, arsenals, and forts. His son *Dionysius II.* possessed the vices without the virtues of his father. In 356 he was banished by his uncle *Dion*, and again on his return to the city by *Timoleon* in 343. The latter re-established the tottering state, and introduced 40,000 new colonists. He appointed *Amphipolus*, priest of *Zeus Olympius*, and 1000 senators to conduct the government, but after his death in 336 this constitution was unable to maintain itself. The tyrant *Agathocles* from *Thermæ* (*Termini*) usurped the supreme power in 317, and retained it until his death by poison in 289. He was a talented monarch, but a characteristic example of the moral depravity of the Greeks of his time — cruel, faithless, and full of fantastic schemes. Whilst he was engaged in besieging Carthage, *Hamilcar* attacked Syracuse (310), but unsuccessfully. On the death of *Agathocles* the republican form of government was re-established, but in 288 *Hicetas* usurped the tyranny. His murderers invited *Pyrrhus* of Epirus, son-in-law of *Agathocles*, from Italy, who reigned for two years. On his departure the general *Hiero II.* became king, who, in close alliance with the Romans gave Syracuse for a second time a brief period of prosperity (275—216). During his reign bucolic poetry arose. The code of *Hiero* was long the legal standard for the whole of Sicily. Under his auspices was constructed the large and magnificent vessel which was adorned with illustrations from the *Iliad*. *Hieronymus*, the succeeding monarch, allied himself with the Carthaginians, and after his assassination the city was held by anti-Roman agents. It was therefore besieged by *Marcellus* in 214—212, and was defended against his attacks on the N. and from the sea by the celebrated engineer *Archimedes*. During the celebration of a festival 1000 of the bravest Romans scaled the walls of *Tyche* (by the so-called *Catenaccia* on the *Trogilus*) and, proceeding along the summit, captured *Hexapylon*, which had been erected by *Dionysius*. *Tyche*, *Neapolis*, and the *Epipolæ* thus fell into the hands of *Marcellus*, but the island and the *Achradina* were not yet overcome. Whilst he was attacking the *Achradina* in its entire length on the W. the besieged quitted the island in order to aid in repelling the attack. This contingency was anticipated by a traitor, who introduced the crew of a Roman vessel into the town by means of the *Arethusa* and conducted them to *Achradina*. The city was plundered, and *Archimedes* slain by a soldier who did not know him. In order to paralyse the city's power of resistance, *Marcellus* caused the island, which since the erection of *Achradina* had been connected with the mainland, to be again separated and

united by a bridge only, at the same time forbidding the Syracusans to inhabit it. Thus terminated the glory of Syracuse, the greatest and most powerful of Hellenic cities.

After the enormous booty, comprising valuable works of art, had been conveyed to Rome, Syracuse sank to the condition of a Roman provincial town. In Cicero's time, indeed, it was the 'largest of Greek and the most beautiful of all cities', but it was so reduced by the civil war between Pompey and Octavian that the latter, on his accession to the throne, found it necessary to re-people it with a new colony. The Apostle *Paul* spent three days at Syracuse on his journey to Rome, and, although he did not found a Christian community there, it is certain that Christianity was established in the city at a very early period. According to tradition St. Peter is said to have sent St. Marcan hither in the year 41, for the purpose of promulgating the doctrines of Christianity. As early as 278 Syracuse was plundered by a band of Franks who had escaped from captivity on the shores of the Black Sea. *Belisarius* took the place in 535 and made it the capital of the island, and *Constantius* in 663—68 even transferred the seat of government thither. One year later it was plundered by *Abd-Allah-ibn-Kais*. In 828, when the Byzantine general *Euphemius* invited the Saracens to Sicily, they arrived at Syracuse, and pitched their camp in the *Latomie*, commanded by *Asad-ibn-Farât*, but were soon compelled to raise the siege. In 878 the city at last succumbed to *Ibrahim-ibn-Ahmed* after a siege of nine months. The monk *Theodosius* gives an appalling account of the distress of the besieged and the ferocity of the victors. The spoil which they obtained here was greater than that yielded by any other conquest. Since that period Syracuse has been a place of little importance. With the aid of the Normans it was again taken by the Byzantine general *Maniaces*, but was soon recaptured by the Saracens, whose leader *Ibrahim-ibn-Thimna* subsequently invited the *Normans* to Sicily. In 1085 the latter took Syracuse, and strengthened the castle which the Saracens had erected to command the isthmus. In this fortress the queen *Bianca of Castile* was besieged by *Bernard Cabrera* in 1410. *Charles V.* established an arsenal at Syracuse, and caused the fortifications of the isthmus to be constructed with materials from the ruins of the theatre and other Greek edifices. Here in 1676, after the battle of Agosta, the celebrated naval hero *De Ruyter* died and was interred in the *Plemmyrium*. In consequence of the fearful scenes enacted during the prevalence of the cholera in 1837, and an insurrection against the government, the prefecture was transferred from Syracuse to Noto. In 1865, however, the city was again elevated to the rank of a capital of a province, and now begins to resume a share of its former dignity.

A few only of the attractions of Syracuse lie within the precincts of the modern town on the island, the ancient *Ortygia*; most of them are situated on the rocky plateau to the N.W., the site of the original city. The plain of the *Anapus* and a few other more distant points also merit a visit. This order is observed in the following description.

### *I. Modern Syracuse.*

*Cathedral (Temple of Minerva), Museum, Arethusa, Temple of Diana.*

The **Cathedral** stands on the site and is incorporated with the columns of a Doric temple. The columns with their capitals are still seen projecting from the sides of the church. The temple was a peripteral hexastyle on a basement of three steps; length 186, width 73 ft. Of the thirty-six columns thirteen only are visible on the N. and nine on the S. side. They are 29 ft. in height and 6½ ft. in thickness. It is not known to whom the temple was

dedicated. From its proximity to the Arethusa, it was probably a temple of Diana. Local tradition terms it a *Temple of Minerva*; but the temple of that goddess, described by Cicero in his speeches against Verres as a sumptuous edifice containing the most costly treasures, most probably stood at the S. E. extremity of the island. The interior is of no great interest. The pilasters separating the nave from the aisles occupy the place of the ancient walls of the cella. The font, formerly in S. Giovanni, consists of an antique marble basin with traces of a Greek inscription.

The \***Museum** is opposite the N. side of the cathedral (admission daily 8—1 o'clock). The director is *Cav. Targia*; the custodian, *Salv. Politi*, offers drawings on papyrus, models, etc. (1—2 fr.) for sale (comp. p. 308). The most interesting object is the celebrated \**Statue of Venus*, found by M. Landolina in 1804 in the Bonavia garden. The marble is admirably treated, and the statue, somewhat above life-size, almost entirely preserved with the exception of the head. The character is that of the early ideals of Venus. A colossal \**Head of Zeus*, an ancient torso of a male figure, a Greek tomb-relief (boy and old man), and a statue of *Æsculapius* are also noteworthy. Then a *Head of the Medusa* in bronze, inscriptions, vases, terracottas, and Roman statues from the Buonfardeci garden (p. 317), of inferior interest. Above the museum is a *Library* containing 9000 vols. and a few MSS., open 10—12 o'clock.

The Via Aretusa leads from the S. angle of the Piazza del Duomo in 3 min. to the mythologically celebrated **Fountain of Arethusa**. The nymph Arethusa, pursued hither from Elis by the river-god Alpheus, is said to have been metamorphosed by Diana into a fountain. The Greeks may have discovered and thus named a natural spring on the rocky island, but this fountain, which still pours an abundant stream into its basin (restored and embellished with papyrus-plants), is most probably supplied by one of the remarkable water-conduits leading from the Achradina below the small harbour. Numerous other shafts of these conduits are also observed in the island, e. g. the *Pozzo di S. Filippo*. The gate to the fountain is opened by the custodian (5 soldi) for those who desire to inspect it more closely.

The ruins of the temple in the *Casa Santoro*, in the *Vico di S. Paolo*, are usually regarded as those of a **Temple of Diana** (key kept by *Politi*, custodian of the museum). Recent excavations here have disclosed the remains of a highly remarkable Greek temple, a peripteral hexastyle of unusual length, which must have been flanked by at least nineteen (!) columns on each side. An inscription on the highest step of the basement, unfortunately mutilated, is supposed to refer to the foundation of the edifice and its dedication to Apollo.

The town also contains a number of other relics of antiquity of inferior interest. Among the remnants of mediæval architecture the \**Palazzo Montalto* (Str. S. Giacomo and Vicolo Montalto) especially deserves mention. The castle on the S. E. extremity of the island contains a Gothic portal, but cannot be visited without permission from the commandant.

## *II. Ancient Syracuse.*

Quitting the gate of the town and following the road, we reach ( $\frac{1}{4}$  M.) a circular space from which three roads diverge: that to the l. leads to Noto; that in a straight direction to Floridia and Palazzolo, passing the railway-station; that to the r. divides a short distance farther, leading r. to the Cappuccini (p. 318), and l. to Catania. The main road leading N. divides the ancient city into two nearly equal parts: on the E. (r.) lies the Achradina, on the W. (l.) Neapolis and the Epipolæ; to the N. Tyche. Those whose time permits should not omit to follow this road towards evening as far as the N. end of the city (3 M.), in order to enjoy a view of the sea and Ætna; then to the r. along the heights, at least as far as the Tonara; finally returning by the boundary of the Achradina, traces of the fortifications of which are still visible. This walk may be combined with a visit to the so called '*Tombs of Timoleon and Archimedes*,' situated on the l. side of the road, about  $\frac{1}{4}$  M. beyond the path which diverges to the Amphitheatre and S. Giovanni (see below). These are tombs with façades of the late Doric order, arbitrarily named as above. The tomb of Archimedes, discovered by Cicero, was probably outside the town.

### *a. Western Portion.*

In a meadow to the r., a short distance from the gate of the town, stands an unfluted column, probably a fragment of a once magnificent forum (*Agora*). Proceeding in this direction, we soon reach the road to Catania; we follow the latter for 10 min., and then quit it by the road to the l., at the point where *S. Giovanni*, with its Gothic façade, lies on the right. After 5 min. we reach (on the l.) the entrance to the **Amphitheatre**, a structure 230 ft. in length and 130 ft. in width, and apparently destitute of subterranean chambers. Numerous blocks of marble, belonging to the ancient parapet, lie scattered in the arena; some of them bear inscriptions, recording the names of the proprietors of the seats to which they belonged.

The '*Custode delle Antichità*', who lives opposite to the entrance of the Amphitheatre, conducts visitors to the neighbouring Latomie ( $\frac{1}{2}$  fr.). Refreshments in the adjoining house. The Latomie, some of which (e. g. the Lat. Novantieri) are of more recent origin than the aqueducts, are extensive, systematically

worked ancient quarries, which also served in some cases as burial-places, fortifications, and prisons. The Syracusans usually compelled their captives to work here, and traces of the huts of the custodians are said to have been discovered on some of the isolated and rounded masses of rock.

The *\*Latomia del Paradiso* contains the *\*Ear of Dionysius*, so named in the 16th cent., a grotto hewn in the rock in the form of the letter S., 213 ft. deep, 74 ft. in height, and 15—35 ft. in width, the sides tapering towards the summit. It is related of Dionysius that he constructed prisons of such acoustic peculiarities that at a certain point he could detect every word spoken in them, even when whispered only, and this grotto has been arbitrarily assumed to be one of these. The custodian awakens the echoes by firing a pistol (5 soldi). The neighbouring *Latomia di S. Venera*, although less interesting, also merits inspection.

Following the same road, about 200 yds. farther we reach the extensive *Ara* (key kept by the custodian of the *Latomie*). It is related of Hiero II. that he erected an altar, a stadium (200 yds.) in length, and this structure is probably the same, being 649 ft. in length and 75 ft. in width. Here, it is believed, were sacrificed the hecatombs of 450 oxen, which were annually offered in commemoration of the expulsion of the tyrant Thrasybulus.

Turning to the r. the road next leads below the aqueduct to the *\*Greek Theatre*. This was the largest Greek structure of the kind, after those of Miletus and Megalopolis, and was erected between 480 and 406. It is hewn in the rock in a nearly semicircular form, 492 ft. in diameter. Distinct traces of the forty-six tiers of seats are still visible, and it is estimated that fifteen more must have extended as far as the summit of the excavation. The nine *cunei* were intersected by a broad and a narrow *præinctio*, on the former of which are seen various Greek inscriptions, recording the names of King Hiero, and the Queens Philistis and Nereis, and of Zeus Olympius, from whom the appellations of the different compartments were derived. Philistis is supposed to have been the second wife of Hiero I., and Nereis to have been his daughter-in-law. The eleven lower grades only were covered with marble. Above the theatre is the *Nymphæum*, a grotto into which two water-conduits issue. Epitaphs were formerly inserted in the surrounding walls. To the N. is the entrance to the last sinuosity of the Ear of Dionysius (see above).

From the *Nymphæum* the rock-hewn *Street of the Tombs* diverges. In the sides are numerous cavities and tomb-chambers, all of which have been despoiled of their contents and decorations. The traveller should follow this route to the summit of the pla-

teau, and then proceed to the l. along the aqueduct in the direction of an extensive, uncompleted edifice. Beyond the latter a broad and rugged bridle-path is followed to the l.: it soon dwindles to a mere footpath and leads (generally skirting the ancient conduit) in  $1\frac{1}{4}$  hr. to the fort of Euryalus. To the l. in the plain lay the Roman Neapolis, with the sumptuous temples of Demeter and Persephone, erected by Gelon in 480 with the proceeds of spoil taken from the Carthaginians. On the height which is now traversed were situated the ancient Neapolis and Temenites. Within the latter stood the Temenos of Apollo, with the statue of the god, which Verres attempted to carry off, and which was subsequently conveyed to Rome by Tiberius. About 2 M. farther we cross the walls which belonged to the Epipolæ, situated on the higher ground on the r., and on arriving at the W. extremity of the city we ascend to the Fort of \*Euryalus, the point where the N. and S. walls erected by Dionysius on the table-land converged. It forms the extremity of the Epipolæ, and terminates towards the W. in four massive towers, surrounded by two deep fosses hewn in the rock. (The custodian Giovanni di Natale, who is seldom on the spot, should be enquired for at the hotels. If unaccompanied by ladies, however, the traveller may explore the different passages without assistance.) From the first of these diverge a number of subterranean outlets, connected with each other, and forming passages accessible to infantry, and even cavalry, communicating with the great court behind the towers. In the rocks of the fosse opposite to these apertures are hollows, probably employed as magazines. Those to the r. contain inscriptions of letters or numbers which have not yet been deciphered. The village of *Belvedere*, which lies on the *Thymbris* (*Monte Crimiti*, 617 ft.), the narrow W. ridge extending towards the mountains, was situated without the precincts of the fortifications. The view towards the N. is remarkably fine: l. the M. Crimiti, on which one of the ancient conduits takes its rise; then Ætna in front; to the r. of it the broad Bay of Agosta, the ancient Gulf of Megara (p. 307); r. in the background the mountains of the E. Sicilian coast; farther r. the Mts. of Calabria.

About half-way between this spot and the point where the road to Catania intersects the N. wall (*Scala Graeca*) the Athenian fort of *Labdalon* probably stood. In the valley below lay *Leon*, whence the Athenians stormed the Epipolæ. On the S. side, at some distance from the spectator, rises the *Buffalaro*, a hill with quarries (*latomia*), whence Dionysius procured the materials for the construction of the city-walls, and where he is said to have confined the poet and philosopher *Philoxenus* for having composed verses in disparagement of the tyrant (whence the name *Latomia del Filosofo*).

In order to avoid returning from the Euryalus by the same route, we turn, after following the road for 10 min., to the r. by a small farm-building, beyond which we soon reach a carriage-road. This leads in about  $\frac{1}{2}$  hr. to the Floridia and Palazzolo road, by which in  $\frac{1}{2}$  hr. more we arrive at the *Buonfardeci* garden (entered by a gap in the wall on the road-side). The remains of a Roman Palæstra were excavated here in 1864, but have not yet been thoroughly investigated. Hence to the gate of the town a walk of 10 min.

b. *Eastern Portion.*

This part of the ancient city consists principally of the Achradina, remains of the fortifications of which may be distinctly traced on all sides. Visitors approaching this locality from the town are recommended to cross the *Small Harbour* by boat (p. 308). This haven, with a narrow entrance capable of being closed, was separated by Dionysius from the open sea by means of an embankment. At the landing-place remains of the ancient naval magazines are seen under water. A direct path here diverging from the road leads in 4 min. to **Santa Lucia**, erected on the spot where the tutelary saint of the town is said to have suffered martyrdom. The W. Portal is the only part of the original church still extant. Over the high altar the Martyrdom of the saint, by Caravaggio. A passage from the r. transept leads past the tomb of the saint to a circular church, partly subterranean, containing a statue of the saint, of the school of Bernini. — To the l. of the church a road leads in about 8 min. to the church of —

**S. Giovanni**, founded in 1182, to which date the W. portal now alone belongs. The remaining portions are all of much later date. A stair descends from the church to the crypt of *St. Marcian*, where St. Paul is said to have preached. The church, built in the form of a Greek cross, is incontestably one of the most ancient Christian temples in Sicily. On each side is an apse, except on the W. where it is approached by steps. The church contains the tomb of St. Marcian, who is said to have suffered martyrdom, attached to one of the columns of granite. On the walls are the remains of Byzantine frescoes.

Adjoining this church is the entrance to the *\*Catacombs*, the imposing necropolis of Syracuse. (Visitors knock at the door to the r. of the church. The custodian, who is generally on the spot until the evening, accompanies visitors with an oil-lamp; fee  $\frac{1}{2}$  fr.; the visitor should, however, provide himself with an additional taper.) This subterranean city of the dead contains several stories, one below another, the aggregate length of which is estimated at 8 M., and extends under the greater part of the lower Achradina. The date of the construction of these vaults cannot now be ascertained. That the early Christians buried their



dead here is proved by inscriptions and frescoes on the walls, but the origin of the excavations is probably much more remote. They may also possibly have been used as quarries. The recent discovery in other localities of the Phœnician mortuary chambers, which resemble these catacombs in their formation, has given rise to the belief that they date from a pre-Hellenic epoch. Other ramifications of the catacombs were recently discovered near the sea during the construction of the railway.

The footpath passing the W. front of the church is now followed. It turns slightly to the r., and leads in about 10 min. to the **Latomia Casale**, which merits a visit on account of the pleasant flower-garden laid out in it by the Marchese Casale. About 4 min. walk farther the path is reached which leads from S. Lucia to the upper parts of the Achradina. Following this path to the r. for about 5 min., we reach the **Villa Landolina** (at the corner to the r., where a road diverges at a right angle), with a small latomia, containing the grave of the German poet A. v. *Platen* (d. 1835).

We now return to the same path, cross the road, and obtain a view of the former Capuchin Monastery (10 min.), near which is situated the **\*Latomia de' Cappuccini**, the wildest and most imposing of these quarries, where probably the 7000 captive Athenians once languished (visitors knock at the second door of the monastery to the l.; fee  $\frac{1}{2}$  fr.). From the monastery a direct road leads back to the town ( $\frac{3}{4}$  M.), passing the landing-place of the small harbour (p. 317).

### *III. Vale of the Anapo. Coast of the Achradina.*

Boat with three rowers from the Marina to the Fountain of Cyane, according to tariff, 5 fr., and a gratuity of  $\frac{1}{2}$  fr.; to the mouth of the Anapo 1 fr., where good walkers had better dismiss the boat and proceed on foot, as the navigation of the stream is tedious. The route is then from the bridge over the Anapo (on the road to Noto), across the fields in 5 min. to the columns of the Olympieum, and thence by the bank of the stream to the papyrus-plants. As the boatmen usually carry their passengers across the sand-bank at the influx of the Anapo, ladies will prefer to make the excursion by driving round the great harbour. The whole excursion occupies 3—1 hrs.

Beyond the influx of the Anapo the navigation of the narrow and deeply imbedded stream is attended with some difficulty, and the boatmen accordingly have recourse to a towing-line. The papyrus-plants, 20 ft. in height, which line the banks, planted here by the Arabs, impart a strange and almost tropical character to the scene. Innumerable water-fowl frequent the thickets of reeds and creeping-plants. The right arm of the river which the boat ascends has its source in the **Fountain of Cyane**, the 'azure spring', into which the nymph of that name was metamorphosed for venturing to oppose Pluto when he was carrying off Proserpine to the infernal regions. Here the Syra-

cusans celebrated an annual festival in honour of Persephone (Proserpine). The spring, which abounds in fish, is now called *Pisma*.

On the hill to the r., between the Cyane and the great harbour, stood the *Olympieum*, the celebrated **Temple of Zeus Olympius**. Gelon provided the statue, the beauty of which is extolled by Cicero, with a golden robe from the spoil of Himeria, which Dionysius I. removed as being 'too cold in winter, and too heavy for summer'. The shafts of two columns are now the sole remnants of the temple. It was a hexastyle, and doubtless the most ancient Doric temple at Syracuse. As this point is one of great strategic importance, it was usually made the basis of operations when the city was besieged. Here in 493 Hippocrates of Gela established his head-quarters. During the Athenian war the Syracusans had fortified it and surrounded it with a *Polichne*, or small fortified town. Here, in 396, Himilco pitched his camp, and here too Hamilcar in 310 and Marcellus in 213 succeeded in establishing themselves. The marshes of *Lysimelia* and *Syraka*, to the W. of the great harbour, however, rendered the position destructive to the besiegers. In the vicinity of the Olympieum were situated the sumptuous monuments of Gelon and his wife Damarata.

In calm weather a pleasant excursion by boat ( $1\frac{1}{2}$ —2 fr.) may be made to the caverns in the rocky coast of Achradina, situated near the small harbour, beyond the rocky islets *Due Fratelli*. The nearest of these is the *Grotta di Nettuno*, beyond which are several others in the coast as far as *Capo Panagia*.

### 38. Excursion to Malta.

*See Map of Sicily.*

The STEAMERS of the *Florio Co.* afford a convenient opportunity of visiting the island of Malta from Syracuse. They start once weekly (Mondays) at 11 p. m., reach Malta about 7. 30 next morning, and quit again at 6 p. m. Return-tickets at a reduced rate. Fare to or from the steamer 1 shilling. Fares from Malta to Tunis or Sicily must be paid in *gold*. If the traveller intend returning to Sicily the same evening, he should devote the forenoon to the town (harbour, cathedral, and palace of the governor), then drive to Città Vecchia (p. 322), about 6 M. distant (calesse, a kind of gig, there and back 4—5 fr.). — STEAMBOATS also ply between Malta and Tunis three times monthly in 22 hrs., fare 2l. 8s. (see p. 336); to *Tripoli* twice monthly in 22 hrs.; by *Gibraltar* to *England* every Friday (enquiries should be made beforehand).

The group of the islands of *Malta*, *Gozzo*, and *Comino* lies 56 M. to the S. of the coast of Sicily, 174 M. from the S. extremity of Italy, and 187 M. from the African coast. Latitude of La Valetta, the capital,  $35^{\circ} 54'$ , longitude  $14^{\circ} 31'$ . Malta is  $17\frac{1}{2}$  M. in length, and 8 M. in breadth; with Gozzo it has an area of 122 sq. M. and a population of 144,868 souls, of whom about

10,000 are English and foreigners. The climate is hot (mean temperature in winter 57°, in summer 77° Fahr.). The island rises precipitously from the sea in the form of a sterile rock, and appears at first sight entirely destitute of vegetation, the fields and gardens being enclosed by lofty walls and terraces of stone. Through the indefatigable industry of the inhabitants the barren surface has been converted into luxuriantly fertile arable land, partly by the process of pulverising the upper stratum of rock, and partly by the importation of vegetable soil. The produce yielded is rarely less than fifteen to twenty fold, whilst in some favoured spots it amounts to fifty or sixty fold. After the hay or corn harvest in May and June the land is generally sown for the second time with cotton. Fruit is very abundant, especially oranges and figs. The natives are a mixed race, being descendants of the various nations who have at different periods been masters of the island. Their language is a corrupt dialect of Arabic mingled with Italian (*lingua Maltese*). English is most commonly spoken by visitors and residents of the higher classes, but Italian is also frequently employed. The Maltese are well known throughout the Mediterranean as an enterprising seafaring and commercial people. Their island is indebted to its central position for the great strategic importance which it has ever possessed. Being a convenient station on the route to the East, and boasting of an admirable harbour, the island is, like Gibraltar, one of the principal bulwarks of the naval supremacy of England.

Malta is supposed to be identical with the island of *Ogygia* mentioned by Homer, where the nymph Calypso, the daughter of Atlas, whose cavern is still pointed out, is represented as having enslaved Odysseus. The Phœnicians of Sidon most probably founded a colony here at a very early period, after which Greek settlers repaired to the island (about the year B. C. 736). The island, then named *Melite*, with a capital of the same name, was conquered by the Carthaginians about the year 400, and subsequently (B. C. 212) fell into the hands of the Romans. The latter erected temples to Apollo and Proserpine, and a theatre, a few traces of which are still extant. In the autumn of B. C. 56 St. Paul was wrecked on the N. coast of the island, and converted several of the inhabitants to Christianity. In 454 Malta was conquered by the Vandals, in 464 by the Goths, in 533 by Belisarius for the E. Empire, in 870 by the Arabians, and again in 1090 by the Normans under Roger, by whom it was united with the kingdom of Sicily, in the vicissitudes of which it participated till 1530, when the Emp. Charles V. presented the island to the knights of St. John after their expulsion from Rhodes by the Turks. The order now assumed the title of knights of Malta, and gallantly defended the island, one of the great bulwarks of Christianity, against repeated attacks of the Turks. The most fearful siege they sustained was that of 1565, when they were attacked by the principal armament of Sultan Soliman II. under Mustapha and Piale. In consequence of this event the Grand Master Jean de Lavalette founded the town of Lavalette (now the capital), which is regarded as impregnable. On 17th June, 1798, Buonaparte, when on his way to Egypt, gained possession of the town through treachery, but on 8th Sept., 1800, after a siege of two years, it was captured by the English, who have since that period been masters of the island and govern it mainly in accordance with its ancient laws and institutions.

**La Valetta.** 'HÔTEL IMPÉRIAL, pension 8s.; 'DANSFIELD; 'CAMBRIDGE; 'ANGLETERRE; 'CROCE DI MALTA, all of the first class and in the English style. 'Carmelo Bugia, commissionaire at the Hôtel Impérial, 5 s. per day. English money is the currency of the island, but French and Italian gold are also in common circulation.

*La Valetta*, a town with about 70,000 inhab., begun in 1566, completed in 1571, rises in an amphitheatrical form on a promontory, which is surrounded by deeply indented bays. The *Harbour* on the S. E. side, defended by Fort St. Elmo and other batteries, is considered almost impregnable. The garrison consists of 2000—3000 men, besides the vessels of war stationed here. The harbour, one of the best on the Mediterranean, upwards of 60 ft. deep, and sheltered from the wind, exhibits a busy scene, in which various Oriental elements are observable. The streets ascend precipitously from the quay, often by means of long flights of steps, and are far superior in cleanliness to those of other towns on the Mediterranean. The Str. Reale, extending from St. Elmo to the Porta Reale, a distance of  $\frac{3}{4}$  M., is the principal street.

The cathedral of **S. Giovanni**, dating from 1576, is richly decorated, and contains the monuments of Grand Masters and knights of the Maltese Order, grouped in accordance with their various nationalities. 1st Chapel on the r. (del Crocifisso). Beheading of St. John, altar-piece by *Mich. Angelo Caravaggio*. 2nd Chap. r., Portuguese monuments, those of Manoel Pinto and the Grand Master Manoel de Vilhena, the latter entirely of bronze. 3rd Chap., Spanish; monuments of four Grand Masters, the largest those of Roccafeuil and N. Coloner. 4th Chap., Provençals. 5th Chap., della Vergine, richly decorated with silver; town-keys, taken from the Turks, are preserved here as trophies. — To the l. of the principal entrance the bronze monument of the Grand Master Marc Antonio Zondadario. 1st Chap. (or Sacristy) contains a few portraits. 2nd Chap., Austrians. 3rd Chap., Italians; the pictures (St. Jerome and Mary Magdalene) attributed to *Caravaggio*. 4th Chap., Frenchmen; monuments of two Grand Masters and of Prince Louis Philippe of Orleans (d. 1808). 5th Chap., Bavarians. A stair descends hence to a vault containing the sarcophagi of several Grand Masters, e. g. those of L'Isle Adam, La Valette, etc.

The PALACE OF THE GOVERNOR contains a collection of pictures (insignificant) and a number of interesting weapons and trophies of the period of the knights. — The *Houses* of the different nationalities (*Auberge de Provence, d'Auvergne, de France, d'Italie*, etc., the latter the finest) have all undergone considerable change. — Adjacent to the palace is the handsome building of the *Library*, comprising about 40,000 vols. and a few antiquities of the Phœnician and Roman periods found here. Pleasant *Walks* along the ramparts, which are adorned with numerous statues of

Grand Masters and of English Governors. The best point of view is at the *Baracca Nuova*. The *Botanic Garden* is also a favourite place of resort. — On the E. side of the harbour is situated the older part of the town, called the *Borgo* or *Città Vittoriosa*, inhabited by the lower classes. Farther distant is the *Burmula*, or *Città Cospicua*, with its new docks; and lastly the *Senglea* or *Isola*. The entrance to the harbour is here commanded by the fort of *Ricasoli*.

An aqueduct, commenced in 1610, the numerous arches of which intersect the environs, supplies the town with water. The *Palace of S. Antonio*, the residence of the Governor, with a large and well kept garden (visitors admitted), is about  $4\frac{1}{2}$  M. distant. The carefully fortified *Città Vecchia*, or *La Notabile*, 2 M. farther, was the ancient capital of the island, and contains a few relics of the Roman period. The richly decorated *Cathedral* is said to occupy the site of the house of Publius, who when governor of the island accorded a hospitable reception to St. Paul (Acts, 28). The terrace commands an extensive prospect. The church of *S. Paolo* is erected over a grotto, which is said to have afforded shelter to the Apostle during the three months of his stay on the island. The sacristan also shows some catacombs in the vicinity. — *Il Boschetto*, an extensive public garden which may be visited by those who have sufficient leisure, lies 2 M. to the S. of *Città Vecchia*.

**Comino**, an island 2 M. in length, and  $1\frac{1}{4}$  M. in width, is almost uninhabited. **Gozzo**, which is 9 M. in length, and 4 M. in width, and well cultivated, was the *Gaulos* of antiquity, the site of a Phœnician, and afterwards of a Roman town. *La Torre de' Giganti*, constructed of blocks of rock without mortar, possibly belonged to an ancient Phœnician temple.

### 39. Sardinia.

**GEOGRAPHY AND CLIMATE.** Sardinia (Ital. *Sardegna*, Greek *Sardo*). situated between  $38^{\circ} 52'$  and  $41^{\circ} 16'$  N. latitude, and separated from Corsica by the Strait of Bonifacio, is 119 M. distant from Africa, 140 M. from Italy, and 180 M. from Sicily, and next to the latter is the largest island in the Mediterranean. Its length from N. to S. is 174 M., its breadth from E. to W. 70 M., area 9261 sq. M., population (in 1871) 636,600 souls. About nine-tenths of the island are mountainous; the only extensive plain is that which lies between the gulfs of Cagliari and Oristano. The mountains, corresponding in direction with those of Corsica, stretch from N. to S.; their chief formation, especially in the N. portion, is granite, next to which are tertiary rocks, here and there broken by extinct volcanoes. The central part of the island is much less elevated than Corsica, but of considerably greater breadth. *Brunco Spina*, the highest peak of the *Gennargentu*, is 6266 ft. in height. There are no rivers of importance in the island; the largest is the *Tirso*, which falls into the Bay of Oristano; the *Dosa* descends to the E. coast, and the *Coghinas* to the N. — Sardinia is surrounded by a number of smaller islands, e. g. *Asinara*, *La Maddalena*, *Caprera* (property of Garibaldi), and *Tavolara* on



# SARDEGNA

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the N. *S. Antioco* and *S. Pietro* on the S.W., etc. The coast is somewhat monotonous and uninteresting; the finest part is on the S. side, where the Bay of Cagliari is situated. Sardinia was once one of the granaries of Rome, but owing to the sparseness of the population has now lost all claim to such a distinction. A large proportion of the soil is uncultivated, whilst among the mountains about  $\frac{1}{5}$ th of the area is clothed with forest. The chief exports are the commodities yielded by the mines (lead the most abundant; then silver, iron, copper, brown coals, etc.), the produce of which is said to have increased tenfold within the last twenty years. Most of them are worked by foreign capitalists. Agriculture is also gradually improving. In all respects, however, the island is far inferior in development and civilisation to the mainland. In the first place roads for the transport of the products of the country to the coast are much wanted. Then the malaria, or *Intemperie* as it is here called, renders the island, with the exception of the larger towns, uninhabitable for strangers from July to October. Fever, which prevails principally on the low ground, frequently extends its ravages to a considerable height, in consequence of which during the period above mentioned the mines are deserted. The climate of Sardinia has always been regarded as unhealthy, but the evil has been greatly aggravated by the defective culture of the soil. The natives, however, appear to be habituated to dangers which would often prove fatal to strangers. The principal precaution they use consists in wearing fleeces, a usual costume of the Sardinian shepherds, who, to the no small surprise of travellers, present the appearance of being closely enveloped in fur under the scorching rays of a July sun. Another great obstacle to the prosperity of Sardinia is the deplorably defective state of education, in which respect the island is far behind all the other provinces of Italy. Out of 10,000 inhabitants 8798 were in 1872 unable to read or write (in Lombardy 5332, in Sicily 8722).

**CHARACTER AND CUSTOMS.** The Sardinians, with the exception of the inhabitants of Cagliari and Sassari, have as yet been little influenced by the modern advances of civilisation, and in remote districts the traveller may imagine himself transferred to a period several centuries earlier. The inhabitants, who are probably of the same race as the Corsicans, and belong to the Iberian family, more resemble the Spaniards than the Italians in character, and this peculiarity was doubtless confirmed by the long duration of the Spanish supremacy. Their demeanour is grave and dignified compared with the vivacity of the Italians, and exhibits a frequent tendency to melancholy, harmonising well with the sombre black and white of their national costume. The latter consists of a blouse of black cloth without sleeves (*colettu*), black gaiters (*borzagghinos*), a black Phrygian cap (*baretta*), white knee-breeches, and white shirt sleeves adorned on festive occasions with large and handsome gold buttons. The long gun slung across the back is rarely discarded even by the peasants while tilling to soil, and a curved knife in a sheath of leather, frequently of the dimensions of a small sabre, completes their equipment. The fierce and warlike disposition of the ancient Sardinians still manifests itself in the revengeful spirit of their descendants, which occasionally leads to deadly feuds and is a serious obstacle to the increase of the population. The number of assassinations is computed at 1000 annually. These faults, however, are to some extent counterbalanced by the sterling virtues peculiar to a primitive and untutored race, viz. their unwavering fidelity to their sovereign, their chivalric sense of honour, and their hospitality. National poetry is carefully cultivated, and is remarkable for its plaintive character. The language consists of a number of dialects, differing widely in many of their roots; several of them closely resemble Spanish, or rather Latin (e. g. *bona dies*, good day). Strangers will find it utterly impossible to understand or make themselves understood anywhere except in the larger towns.

**ANTIQUITIES.** The antiquities of Sardinia are also in keeping with the other peculiarities of the country. Those which date from the periods of the Carthaginian and Roman supremacy or from the middle ages are far

inferior to those of Italy and Sicily. Unusual interest, however, attaches to the curious relics of a far more remote and even pre-historic epoch. These are the so-called *Nuragghi* or *Noraghe*, found in no other district, except in the Balearic Islands, where they are termed *Talayots*. They are conical monuments with truncated summits, 30–60 ft. in height, 35–100 ft. in diameter at the base, constructed of unhewn blocks of stone without mortar. They are situated either on isolated eminences among the mountains or on artificial mounds on the plains. They generally contain two or three conically vaulted chambers, one above the other, and a spiral staircase constructed in the thick walls ascends to the upper stories. General La Marmora once counted 3000 towers of this kind in the island, and their number is still very great, although the advance of agriculture has necessitated the removal of many of them. Of the various conjectures which have been formed respecting the destination of these enigmatical structures, the most common and probable is that they are monumental tombs, erected by the aboriginal inhabitants of the island. The Giants' Graves (*Tumbas de los Gigantes*), oblong piles of stones 3–6 ft. in breadth and 15–36 ft. long, are believed to belong to the same remote period. The *Perdas fitas*, or *Perdas tungas*, monuments of stone corresponding to the Celtic menhirs and dolmens, are of much more rare occurrence in Sardinia.

TRAVELLING. A visit to Sardinia, although now easily accomplished by steamboat, will hardly interest the ordinary tourist. Nature, which has so bountifully lavished her favours on many of the lands of the south, has indeed by no means withheld a due share from the island. But the traveller will hardly find these attractions a sufficient inducement, unless combined with scientific objects, or with the desire to explore a peculiar and semi-barbarous country. With the exception of excellent fishing and shooting, amusements of any kind must of course not be expected. The traveller will naturally desire to see more of the country than the district traversed by the high road from Sassari to Cagliari, but it must be borne in mind that, if he quit this main route, he will generally find himself entirely dependent for food and lodging on the hospitality of the natives. Letters of introduction to some of the inhabitants of Sassari or Cagliari are therefore most desirable; and once provided with these the stranger will have little difficulty in procuring others to enable him to make his way through the greater part of the island. The Sardinian hospitality is remarkable for the cordiality and courtesy with which it is accorded, and it affords an admirable insight into the character and customs of the land and its natives. The etiquette of the household of his host may, however, frequently prove irksome to the weary traveller, who moreover may be obliged to wait several hours before he can satisfy the cravings of his unwonted appetite. Where therefore inns, in some degree tolerable, are to be found, they should be preferred. Remuneration for hospitality is invariably declined, but a liberal fee should be given to the servants (2–5 fr. per day according to circumstances). Brigandage was formerly unknown in Sardinia, but has occasionally been heard of within the last few years, having probably been occasioned by failure of crops and scarcity of provisions.

The most suitable season for a visit to Sardinia is from the middle of April to the middle of June, after which until the beginning of November dangerous fevers are very prevalent. Diligences, similar to those on the mainland, run on the principal high roads daily; but the most interesting points in the island cannot be reached by carriage, and the traveller must have recourse to riding, which is here the characteristic and universal mode of locomotion. The Sardinian horses are small, active, and enduring; their usual pace is an ambling trot of 4–5 M. an hour, and they are admirably adapted for traversing the precipitous forest-paths which are the sole means of communication between the villages of the interior. Strangers cannot possibly find these paths unaided, and as moreover the language cannot be understood except through the medium of an interpreter, the services of a guide are indispensable in the more remote districts. A guide (*miantante*) with two horses for a single excursion or for a tour of several days may

generally be engaged even at the smaller villages. The charges depend on a variety of circumstances, e. g. the demand for agricultural labour, etc., and are therefore liable to considerable fluctuations. Thus, for the journey from Oristano to Fordungianus (a ride of  $3\frac{1}{2}$  hrs.), 7 fr. were recently paid for the services of a man and two horses; from Fordungianus to Tonnara (8 hrs.) 10 fr.; from Tonnara to the summit of the Gennargentu and back (6 hrs.) 5 fr. for a man with one horse; from Tonnara to Nuoro ( $10\frac{1}{2}$  hrs.) 15 fr. for a man and two horses. These payments were regarded as amply remunerative. For a tour of considerable length the traveller is recommended to secure the services of a viandante well acquainted with the country, for the whole expedition. This is a very attractive mode of travelling, and many hours and even days may be spent in traversing beautiful wooded districts without a single human habitation being encountered. In such cases, however, a supply of provisions and wine must not be forgotten. Whilst the traveller selects the side of some well shaded, gurgling spring for a halting-place, the horses generally find luxuriant herbage in the neighbourhood, and will seldom be interrupted in their repast, as the pastures in the sparsely peopled parts of the island are regarded as common property. On such occasions the appearance of a Sardinian mountaineer in his wild and quaint costume may awaken apprehensions as to the safety of the purse, but the inoffensive salutation of 'bona dies' will speedily reassure the traveller. The country will be found replete with attractions, but the villages are generally dull and uninteresting and apparently quite excluded from all connection with the external world.

STEAMBOATS (*Società Rubattino*). a. *From Leghorn* once weekly direct to Cagliari in 34 hrs.; and once weekly along the E. coast, touching at Terranova (p. 332) and Tortoli, and reaching Cagliari in 38 hrs. Also once weekly direct to Portotorres (Sassari) in 21 hrs., and once to the same port via Bastia in Corsica and the island of Maddalena in 30 hrs. — b. *From Civita Vecchia* once weekly, via the island of Maddalena to Porto Torres, in 24 hrs. — c. *From Naples* to Cagliari once weekly in 30 hrs. — d. *From Palermo* to Cagliari every fortnight in 24 hrs. (61 fr. incl. food). — e. *From Tunis* to Cagliari once weekly in 18 hrs. (cabin  $52\frac{1}{2}$ , steerage  $37\frac{1}{2}$  fr., incl. dinner). — f. *From Ajaccio* (and Marseilles) to Portotorres once weekly in 7 hrs. (26 fr. incl. dinner).

RAILWAYS. Of the projected railways, the following branches were open in 1874: — 1. *From Cagliari to Oristano*, 59 M. — 2. *From Cagliari to Iglesias*, 34 M., identical with the first as far as ( $10\frac{1}{2}$  M.) Decimomannu. — 3. *From Sassari to Porto Torres*,  $12\frac{1}{2}$  M.

HISTORY. Of the more civilised nations of antiquity the Phœnicians from Carthage were the earliest masters of the island. They founded several towns on the coast, such as Caralis, the modern Cagliari, where they concentrated the traffic of the island. During their supremacy, and even during that of their successors the Romans, the interior of the island preserved its independence to some extent. Traces of the Phœnician epoch are recognisable in a few Punic inscriptions still extant, and especially in the innumerable little idols of bronze, the distorted figures of which accord with the peculiar character of the Phœnician religion. Scarabæi, or stones cut in the form of beetles and worn in rings, presenting a thoroughly Oriental appearance, are also frequently found, and doubtless belong to the same period. In B. C. 238, shortly after the 1st Punic War, Sardinia was wrested from the Carthaginians by the Romans, who found it an invaluable acquisition on account of the productiveness of its fields and its mines. Criminals condemned for grave offences, and subsequently numerous Christians, were compelled to work in these mines. The Romans themselves shunned the island as being unhealthy and imperfectly cultivated, whilst they manifested little partiality for the proud and independent spirit of the natives, which neither war nor persecution could entirely extinguish. Great numbers of the inhabitants were brought to Rome and sold as slaves at a merely nominal price, for even during servitude they maintained their indomitable character and formed no very desirable acquisition to

their purchasers (whence the Roman expression *Sardi venales*, 'as cheap as a Sardinian').

In 458 the Vandals made an expedition against Sardinia from Africa and conquered the island. Under Justinian, in 533, it was recaptured for the Eastern Empire. The weakness of the latter, combined with the unremitting attacks of the Saracens, favoured the gradual rise of native princes, who recognised the pope as their patron and protector. When at length the Arabs began to establish themselves permanently in the island, John XVIII. preached a crusade against the infidels, promising to bestow the island on those who should succeed in expelling them. This was effected by the united efforts of the Genoese and Pisans, and their rival claims were decided in favour of Pisa in 1025. The island was divided into four districts, Cagliari, Torres or Logudoro, Gallura, and Arborea, which were presided over by 'Giudici' or judges. Neither Genoa, however, renounced her claim, nor the papal see its supremacy; and the Giudici, profiting by these disputes, succeeded meanwhile in establishing themselves as independent princes, and governed the island in accordance with its national laws and customs. In 1297 Boniface VIII. invested the kings of Arragon with Sardinia, and they, after protracted struggles, succeeded in putting down the pretensions of Genoa, as well as those of Pisa. The most distinguished of the native princes was the Giudichessa Eleonora of Arborea (d. 1404), whose contests with Arragon and whose code of laws, the 'Carta de Logu' (del luogo), attained great local celebrity. This code was constituted the law of the whole island by Alphonso of Arragon in 1421, and Eleonora's name is still the most popular among those of the earlier history of Sardinia. In 1455 a parliament (Cortes) was established, consisting of three estates (stamenti), the nobles, the clergy, and the towns, whose principal business was the voting of taxes. Under Ferdinand the Catholic in 1479 the native princes were deprived of their independence, and the island was now governed, to the universal satisfaction of the inhabitants, by Spanish viceroys. After the War of Succession Spain was compelled by the Peace of Utrecht, in 1714, to surrender the island to the House of Austria, who in 1720 ceded it to Victor Amadeus II., Duke of Savoy, in exchange for Sicily. Thenceforth Sardinia participated in the fortunes of this family, and afforded it refuge and protection during the supremacy of Napoleon. A determined attack on the island by the French, accompanied by Buonaparte himself, in 1793, proved a signal failure. In consequence of the Treaty of Paris in 1720 the Duke of Savoy assumed the title of King of Sardinia, which he exchanged in 1861 for that of King of Italy.

**TOPOGRAPHY.** Sardinia is divided into two provinces and eleven districts, the former being named after the two principal towns, Cagliari and Sassari, respectively. The ecclesiastical jurisdiction is divided among three archbishops (those of Cagliari, Sassari, and Oristano) and eleven bishops. Coinage, weights, and measures are the same as those of the mainland; but the old Sardinian currency, in which the lira contains 4 reali, of 5 soldi each, is still occasionally met with. The Sardinian lira is worth 1 fr. 92 c.; the soldo about 10 c.

**LITERATURE.** The most eminent explorer of Sardinia was the general Count Alberto Ferrero della Marmora (b. 1789, d. 1863), who devoted his whole life to the task. His principal work is the '*Voyage en Sardaigne ou description statistique, physique, et politique, de cette Isle*', Paris et Turin, 1839-60, 5 vols. The two last vols. contain an Itinéraire de l'Isle de Sardaigne, destined for the use of travellers. An admirable '*Carta dell' Isola e Regno di Sardegna*', in two sheets (pub. 1845, with subsequent improvements), has also been published by the same author, a work which alone cost him upwards of 80,000 fr. — A history of Sardinia down to 1773 was published in 1825 by Baron Giuseppe Manno (Torino), and has gone through several editions. The same author also wrote a '*Storia Moderna* (1773-99), which appeared in 1842 and again in 1858 (Le Monnier, at Florence), containing a short review of the earlier history. The effects of the French revolution on Sardinia and the attacks of the French upon

the island are here fully and attractively described. Antiquarian research in Sardinia has been chiefly promoted by the patriotic Canonico Giovanni Spano, Rector of the university of Cagliari (*Bullettino Archeologico Sardo*, with several smaller annual publications).

### Cagliari.

**Hotels.** CONCORDIA, in the lower part of the town, in the Contrada S. Eulalia, tolerable, R. 2, D. 3 fr.; PROGRESSO, inferior.

*Trattoria di Sardegna*, near the university (fine view at the back of the house).

**Cafés.** *Telegrafo*, near the quay; *Eleonora d'Arborea* and *Concordia* at the entrance to the castle; *Indipendenza Italiana*, Contrada Zenne. — *Brewery* on the Buon Cammino Promenade. — The principal newspapers are the *Corriere della Sardegna* and the *Gazzetta Popolare*, 5 c. each.

**Post Office** in the old town, not far from the cathedral. — *Telegraph Office* in the Piazza del Mercato.

**Steamboats**, see p. 325. — Landing or embarkation, with luggage 1 fr.

**Railway** to Oristano, see p. 329; to Iglesias, p. 329.

**Diligences:** Office in the Contrada Zenne (to the l. when approached from the principal piazza). To Laconi (p. 334) once, to S. Pietro Pula twice daily.

Drinking-water, collected in cisterns, bad, but water-works projected. — Wine of the country indifferent. *Vernaccia*, a finer quality, strong, but acid, 2—3 fr. per bottle. *Muscato*, sweet.

*Cagliari*, the *Caralis* of the Romans, a very ancient town founded by the Phœnicians, the capital of the island, with 30,905 inhab., lies on the extensive bay which bounds the flat district at the S. end of the island, and which is terminated on the W. by *Capo Spartivento* and on the E. by *Capo Carbonara*. To the E. of the town the *Cupo di S. Elia*, which forms one extremity of the *Golfo di Quartu*, abuts on the sea. The town itself is surrounded by extensive lagoons, the *Stagno di Cagliari* on the W. and the *Stagno di Molenturgiu* on the E., yielding abundance of salt, which forms the cargo of numerous vessels, especially from Sweden and Finland, when returning home after having conveyed supplies of pine wood to Spain and Italy. Cagliari is situated at the base of a precipitous hill, 300 ft. in height, and consists of four distinct quarters: the old town or *Castello* (Sard. *Casteddu*); below it to the E. the *Villa Nuova*; then *Marina* and *Stampace*.

The spacious PIAZZA DEL MERCATO, adorned with a bronze statue of Charles Felix I., erected in 1860 to commemorate the construction of the road to Porto Torres, forms the central point of the modern quarters of the town. The busiest street diverging hence is the CONTRADA COSTA, with numerous shops, where among other things the ornaments commonly worn by the country-people should be observed. It leads to a small piazza and then descends to Villa Nuova. To the l. it ascends in two zigzags to the **Castle**, which still possesses its ancient gates, and contains the most important buildings and palaces of the nobility. Here, to the r., is a small promenade laid out on the former bastion of *S. Caterina*, and commanding a fine view.

The street to the l. leads to the **University**, founded in 1596 by Philip III. of Spain, and remodelled in 1764 by Charles Emmanuel of Savoy. The library comprises 22,000 vols.; among the MSS. are the *Pergamene di Arborea*, which, except in Sardinia itself, are generally regarded as modern forgeries.

The \***Museum** contains geological and mineralogical collections formed by La Marmora, whose bust is placed in the archaeological saloon. The antiquities, to which valuable contributions have been presented by the Canonico Spano, include inscriptions on tombstones, milestones, objects in clay and glass, coins, numerous figures in bronze, etc. — Proceeding hence through the Porta Aquila beneath the Palazzo Boyl, we enter the fortress.

At the entrance to the old town the principal street contracts, and, like most of the streets in Cagliari, is badly paved (l. the Café Eleonora). After a walk of 3 min. in a straight direction, we ascend by a flight of steps on the r. to the \***Cathedral**, completed in 1312 by the Pisans, but afterwards altered and modernised. The tasteless façade dates from 1703. At the principal entrance are two \*ambos with scenes from Scripture history. In the l. transept is the tomb of Martin II. of Arragon (d. 1409). The chapels contain a few monuments in the rococo style. In the crypt is a monument to the queen of Louis XVIII., a princess of Savoy (d. 1810), and another to the only son of Victor Emmanuel I. (d. 1796).

We next pass the *Torre del Elefante*, erected in 1307 by the Pisans, as the metrical inscription records, and reach the *Buon Cammino* promenade.  $1\frac{1}{2}$  M. in length, which commands charming views of the bay and the mountains rising above its shores. The *Carlo Alberto* barracks, erected in 1847, are situated here to the r.; the garrison consists of *Cacciatori franchi*, a corps composed of soldiers who have been guilty of serious breaches of discipline, and who are therefore somewhat rough and untrustworthy. — A short distance farther a broad road to the l. descends to the *Capuchin Monastery*, within the precincts of which there are several reservoirs hewn in the rock, which once appertained to the ancient Roman water-works. Opposite the monastery is situated the **Amphitheatre**, the greater axis of which measures  $95\frac{1}{2}$  yds., the lesser 79 yds. A natural depression in the rock which here descends towards the sea was turned to account in its construction, and most of the rows of seats are hewn in the rock, whilst the open S. extremity was closed by masonry. The ruinous condition of the structure renders it evident that economy was kept well in view in its erection. This, the most considerable ruin in Sardinia, when compared with the magnificent edifices of Italy and Southern France, therefore affords an additional indication of the subordinate im-

portance attached to the island at that period. The building has recently been cleared from the superincumbent heaps of earth and rubbish. Farther to the W. in this rocky ridge there is a great number of ancient graves, the most interesting of which is the *Grotta della Vipera*, near the high road, in the Borgo di S. Avendrace, erected to Atilia Pomptilla and her husband, who died here in banishment, by their children, as the long inscription in Greek and Latin verses record.

The ENVIRONS of Cagliari present all the characteristics of a southern land. The climate is hot, and rain very unfrequent; but the town itself is rarely visited by fever, even in summer. Here, as in Sicily and Africa, hedges of cactus form the usual enclosure of the fields. The *Campidano di Cagliari*, the extensive plain which stretches hence to Oristano, is fertile and tolerably well peopled. On certain Sundays in May, when popular festivals are celebrated in honour of local saints, several of these villages deserve a visit (e. g. *Quartu*, the largest, to which an omnibus runs daily), as an excellent opportunity is thus obtained of observing the costumes and manners of the people.

Passing the church of *Bonacria* and the village of *S. Bartolomeo*, with an extensive penitentiary, the traveller arrives at the *Promontory of S. Elia*, about 3 M. distant.

The S. E. angle of Sardinia is the wildest and least populous portion. Excursions towards the S. W. are more interesting.

To PULA 17½ M. (by omnibus, see above; or on horseback). The road intersects the *Plaia*, a series of sandy islands connected by numerous bridges and separating the Stagno di Cagliari from the sea. It passes *Orri*, where there is a picturesque country seat of the Marchese Villa Hermosa; then *S. Pietro Pula*, and past a ruined 'nurrago' and a Roman aqueduct on the promontory of *Pula* (2 M.) to the church of *S. Efsio*, occupying the site of the ancient *Nora*, of which a few traces (a quay, the small theatre of *La Leoniera*, etc.) are still visible. Pula possesses excellent spring-water and is therefore a favourite naval station. In 1804 Nelson spent a considerable time here.

To IGLESIAS. There are numerous mines in the S.W. part of the island, of which Iglesias is the principal town. Railway thither (34 M.) from Cagliari; two or three trains daily in 2 hrs.; fares 5 fr. 95, 4 fr. 20, 3 fr., and 1 fr. 80 c. — The line diverges from the main line at *Decimomannu* (p. 329). Stations *Uta*, *Siliqua*, *Musei*. The town of *Iglesias*, picturesquely situated, is an episcopal see with a cathedral of 1215, and possesses ancient walls and a castle which was restored by the Arragonese. The town is surrounded by beautiful gardens, the finest of which belongs to the Dominicans. Near *Monte Ponti* (1096 ft.) in the vicinity, there is a very productive lead-mine. About 12 M. farther along the coast, opposite the small island of *S. Pietro*, is situated *Porto Scuso*, a fishing village, where tunny-fish are captured in great numbers.

### From Cagliari to Sassari.

The principal high road in the island (*strada centrale*) leads from Cagliari to Porto Torres, the harbour of Sassari, a distance of 147 Engl. M. It was the first carriage-road in the island, commenced in 1822 and completed in seven years.

The *Railway* was begun many years ago, but the works were abandoned for a time. The government was obliged to yield to the anxious desire



of the Sardinians to possess a railway; but the eminent La Marmora, although from his partiality to the island he did not oppose the project, is said to have expressed his opinion that the receipts of the line would not pay for the consumption of coal. — The line is now open as far as *Oristano*, 59 M.; two trains daily in 3¾ hrs.; fares 10 fr. 35, 7 fr. 25, 5 fr. 20, 3 fr. 15 c. — From *Oristano* to *Sassari* a diligence daily in 20 hrs., and also an omnibus.

The train traverses the *Campidano*, an extensive plain, and passes the *Stagno di Cagliari*. Stations (5 M.) *Elmas*, (8 M.) *Assimini*, (10½ M.) *Decimomannu*, where the line to *Iglesias* (p. 329) diverges.

(16 M.) *Villasor*, (20½ M.) *Serramanna*, (24 M.) *Samassi*.

(28 M.) *Sanluri* is a large village with a ruined castle and several old churches, where a son of the Arragonese king Martin defeated Brancaloneo Doria in 1409. The manners and costume of the peasantry here are peculiar. The houses in the *Campidano* are built of a soft, spongey brick.

(31 M.) *S. Gavino*. To the r. we observe the castle of *Monreale*, once the seat of the Giudici of Arborea, still in excellent preservation. Saffron is extensively cultivated here. (36 M.) *Pabillonis*; (43 M.) *Uras*, in a fertile plain at the base of the volcanic Monte Arci, the scene of a victory gained by the Marchese d'Oristano over the Spanish viceroy in 1470.

(48 M.) *Marrubiu*. The train now skirts the coast, which is separated by a narrow strip of land from the *Bay of Oristano*, and reaches —

(59 M.) **Oristano** (*Locanda Mura*, infested by mosquitoes), a town with 6485 inhab., situated on the *Tirso* in a marshy locality, founded in the 11th cent. by the inhabitants of the ancient *Tharros*. Many towers of the mediæval fortifications are still standing. The town is an archiepiscopal see. The palace in which the Giudici of Arborea resided is still pointed out. The large cathedral of the 17th cent. contains several pictures by *Marghinotti*, a modern Sardinian artist.

Excursions. *Oristano* itself is an uninviting place, but there are several points of interest in the neighbourhood. *Tharros*, with its tombs, the richest mine of antiquities in Sardinia, may be reached on horseback in 3–4 hrs. The route is by *Cabras*, on the salt lake *Mare Pontis* (excellent fishing), with the ruins of a castle where Eleonora of Arborea first accorded a charter of liberty (*Carta di Logu*) to her subjects. Then l. to the *Promontory of S. Marco* (2 hrs.), where the abbey-church of *S. Giovanni de Sinis* indicates the site of the ancient town of *Tharros*. Farther S., on the coast, is situated the *Necropolis*, where antiquities are still frequently found. On the brow of the promontory there are upwards of 20 nuragghi.

Another excursion is from *Oristano* (by carriage in 2½–3 hrs.) to the ruins of the ancient town of *Cornus*, situated on the coast to the N. — The village of *Milis*, situated at the base of *Monte Ferru* (3441 ft.), may be reached by carriage in 3 hrs.; near it is the charming country-residence of the Marchese Boyl, with the most beautiful orange-gardens, containing upwards of 300,000 trees (some of them 6 ft. in circumference). — To *Fordungianus*, on the l. bank of the *Tirso*, on horseback in 3½ hrs. (charges, see p. 325). This was the ancient *Forum Trajani*, possessing

thermal springs and a few scanty relics of antiquity. No inn. From this point to *Tonara* or *Aritzo* at the base of Gennargentu is a day's ride; comp. p. 334.

ROAD. Beyond Oristano the road traverses a fertile plain, and then several green valleys to the village of *Bauladu* and the small town of *Paulilatino*, near which a nurago and several giants' graves are situated. Passing to the r. of the heights of Monte Ferru, the road then gradually ascends to the loftily situated (1890 ft. above the sea-level) town of **Macomer** (\**Albergo Nazionale*, the best; *Garibaldi*; *Italia*; *Caffè Garibaldi*), situated 29½ M. from Oristano on the slope of the mountains of the *Catena del Marghine*, commanding distant views of the lofty Gennargentu and the other peaks of the central chain. A number of Roman antiquities have been found at Macomer, the site of the ancient *Macopsisa*. Near the church are three ancient milestones, two of Vespasian and one of Sept. Severus, proving that a Roman road once passed in this direction. No district in Sardinia contains such a number of nuragghi as the environs of Macomer. The services of a guide will be found acceptable in exploring them; for, although sufficiently conspicuous, they are often difficult of access owing to the rank grass and underwood by which they are surrounded. That of \**S. Barbara*, about ¾ M. to the N. of the town, not far from the high road, deserves a visit on account of its excellent state of preservation. It is square in form and surrounded by four small cones. Another monument of a similar description, called *Tumuli* (possibly from 'tumuli'), is about 3½ M. to the W. of Macomer. It is a well preserved nurago, in which were discovered curious idols, believed by La Marmora to be Phœnician. At its base are six cones of stone, 4½ ft. in height, three of them with women's breasts.

Macomer being situated at the intersection of two roads, is one of the most frequented points in the interior of the island. Diligence daily by *Sindia* and *Suni* to *Bosa* 3 fr.; also daily to Nuoro 8, coupé 10 fr., and thence to Orosei on the E. coast. Omnibuses also run from Macomer to Cagliari and Sassari (fares one-third lower than those of the diligence), but they are by no means recommended.

The mountain-passes through which the road from Macomer to *Bonorva* (10½ M.) winds upwards to the lofty plain of *La Cãmpedda* (2250 ft.) are frequently rendered impassable by snow in winter, so that diligence passengers are compelled to wait for several days at Macomer or Bonorva. The latter, with 4897 inhab. who are engaged in tilling the soil and in rearing cattle, lies in a bleak locality, 1½ M. to the r. of the road. A rocky district is next entered and a brook crossed. Near the latter are several grottoes in the limestone rock, once apparently inhabited. To the r. lies the lofty village of *Giure*. Then, 12½ M. from

Bonorra, *Torralba* (two poor inns), with the ancient, formerly episcopal church of *S. Pietro di Torres* (containing mediæval sculptures), and two of the most remarkable nuragghi in Sardinia, those of Sant' Antino and Oes, the former consisting of several chambers one above the other, the latter surrounded by three small cones of stone.

Near *Torralba* the *Strada Centrale* is intersected by another cross-road leading from *Terranova* to *Alghero* (dilig. 17 fr.), which is reached by the road to the left. The seaport town of *Alghero* was founded by the Genoese family of *Doria*, and subsequently taken possession of by Catalonians, whose language is still spoken by the inhabitants. In 1541 Charles V., when on his expedition to Africa, landed here and spent several days in the *Casa Albis*, which is still shown. The town, which is fortified, is an episcopal see and possesses a cathedral of 1510. Many of the houses are of mediæval origin. Coral and shellfish are among the staple commodities (the *pinna marina* is often found here). The environs produce wine, oil, and southern fruits in abundance. The neighbouring *Grottoes of Neptune* contain remarkably fine stalactites.

The road to the E. leads by *Olieri* to *Terranova* on the E. coast. The latter occupies the site of the ancient *Olbia*, of which a few traces are still extant.

Beyond *Torralba* the high road passes the villages of *Borutta* and *Bonannaro*, traversing a volcanic soil, extremely favourable to the culture of the vine. It then leads through a ravine, formerly of evil repute, between the wooded heights of *Monte Pelao* and *Monte Santo* (2441 ft.), and crosses the *Rio de las Perdas Alvas*, which falls into the sea near the harbour of *Torres*. Beyond the plain of *Campo Lazaro* the village of *Codrungianus*, 15 M. from *Torralba* and 14 M. from *Sassari*, is passed. Before *Sassari* is reached, the road crosses a hill in long zigzags.

### **Sassari.**

**Hotels.** UNIONE, in a street off the Piazza, R. D., and S. 5 fr.; CAPRERA, in the Piazza, adjoining the post-office; ITALIA, in the Piazza Azuni. *Caffè Mortara*: another under the Caprera.

*Sassari*, the capital of the province of that name, with 25,086 inlab., an archiepiscopal see and seat of a university, is the principal town in the island next to Cagliari, but presents a more modern and prosperous aspect. The two towns have for centuries been aspirants to the exclusive rank of capital of Sardinia.

The handsome *Piazza* is embellished with a *Statue of Azuni*, the eminent teacher of commercial law, erected in 1862.

The ancient *Walls* and the *Doria* tower owe their origin to the Genoese. The picturesque *Castle* (now a barrack) was erected by the Arragonese in 1330.

The *Cathedral*, with a modern façade, contains a painting of the school of Caracci, and (l. of the choir) the tomb of the Duc de Maurienne, a brother of Victor Emmanuel I., who died at *Sassari* in 1802. The church *della Trinità* possesses a Descent from the Cross of the 15th cent. The *University*, dating from

the 17th cent., boasts of about 80 students only. It contains small collections of Roman antiquities and natural history.

The *Theatre*, the *Municipalità*, and the *Hospital* are handsome buildings. The town is now encircled by promenades. In August, 1855, the cholera carried off nearly one-third of the inhabitants within twenty days.

A favourite excursion from Sassari is to the village of *Osilo* (2 hrs. on horseback), beautifully situated on volcanic slopes, 2132 ft. above the sea-level, and commanding charming views, especially from the pinnacles of a ruined castle of the Malaspina family, or from the still loftier chapel di Bonaria (2503 ft.).

Another excursion may be made to the romantic valley of *Ciocca*, the abbey of the *Madonna di Saccargia* (date 1116), constructed of coloured marble, and to the volcanic hill of *Ploaghe* (3 hrs.), where an ancient stream of lava is distinctly traced. On the N.E. side of the ravine stands a 'nurago, the 'Nurhagu Nieddu' (i. e. black), consisting of several chambers one above the other, and easy of access.

FROM SASSARI TO PORTE TORRES, 12½ M., railway in ¾ hr. (fares 2 fr. 20, 1 fr. 55, 1 fr. 10 c.). Stations: 2½ M. *Sant'Orsola*, 3 M. *San Giorgio*, 4½ M. *San Giovanni*.

**Porto Torres** (several cafés and restaurants), occupying the site of the Roman *Turris Libyssonis*, and consisting of a single long street, is the seaport of Sassari. The harbour traffic is of some importance, the chief branch of it being the export of oxen to Marseilles. (The cattle-steamers occasionally take passengers.) Above the town (¼ M. from the quay) stands \**S. Gavino*, of the 11th cent., a basilica in the ancient style, with antique columns and open roof. Various relics of antiquity are built into the walls.

A little to the W. of the harbour (reached by the road to the r.) are situated extensive Roman ruins. The brook which falls into the harbour is crossed by an ancient Roman *Bridge* of seven arches of unequal span, substantially constructed of massive blocks of stone. The interstices are filled with small stones, doubtless the work of a subsequent period. Between the bridge and the harbour are the ruins of an extensive *Temple of Fortune*, near which a basilica, restored by the Emp. Philip the Arabian A. D. 247, once stood. The relics of the latter now bear the name of *Il Palazzo del Re Barbaro*. An aqueduct and numerous rock-tombs are also still extant. A few hours may perhaps be devoted to the inspection of these antiquities by the traveller who is awaiting the arrival of the steamer (to Leghorn, Ajaccio, or Marseilles, p. 325).

### From Cagliari to Nuoro, with Excursions to the Mountains of La Barbagia.

Excursions to the mountainous districts of the interior are most conveniently made from the carriage-road which leads from Cagliari to Nuoro. This road has only been completed and traversed by a diligence within the last few years. Digressions from it must of course be made on foot or horseback. From Cagliari to Laconi about 56 M., from Laconi to Nuoro 44 M., in all 100 M.

The road as far as ( $14\frac{1}{2}$  M.) *Monastir* is the Strada Centrale. Thence by the l. bank of the river *Mannu* to ( $14\frac{1}{2}$  M.) *Senorbi*, at the S. extremity of the hilly and fertile district of *Trejenta*. Then from *Senorbi* by *Suelli* and *Mandas*, ascending the heights, to *Isili*, the capital of this province ( $17\frac{1}{2}$  M. from *Senorbi*). The neighbouring district contains numerous nuragghi. The road next traverses the lofty plain of *La Giara*, entirely of basaltic formation, with a great number of nuragghi on the heights. A pleasant valley is now traversed, the chapel of *S. Sebastiano* and the village of *Nurallao* are passed, and the small town of **Laconi** (2000 inhab., 1752 ft. above the sea) is reached. It lies at the W. base of the shelving plain of *Sarcidano*, whence a torrent descends near a ruined castle and forms a waterfall in the gardens of the Marchese di Laconi.

Laconi is an excellent starting-point for a visit to the mountainous district of the **Barbagia**, the wildest part of Sardinia, the inhabitants of which boast that they never succumbed either to the Carthaginians or to the Romans. The expedition requires 4—5 days. One or more guides should be engaged for the tour at Laconi, and a supply of food and blankets should be taken, as it may be necessary to spend a night in a shepherd's hut.

1st Day. From Laconi to *Aritzo* (5 hrs.), a mountain-village (2680 ft.) at the base of the mountain *Fontana Congiada* (4944 ft.), whence Cagliari procures its supplies of ice in summer. The traveller should pass the night here or in one of the huts on the slope of the *Gennargentu*, in order that he may reach its summit in good time on the following day.

2nd Day. On horseback to the \**Punta Bruncu Spina* (6266 ft.), the summit of the *Gennargentu*, and the highest point in Sardinia, commanding a superb view of the island and the Mediterranean. A spring near the summit is a suitable spot for a halt. The ascent from *Aritzo* (or from *Tonara*, a village picturesquely situated in a valley) occupies 3—4 hrs. and presents no difficulty. The descent is made on the N. side to *Fonni* (3277 ft.), on the *Monte Spada* (5335 ft.), a town with 3200 inhab. From *Fonni* to *Gavoi* on the high-road  $4\frac{1}{2}$  M.

3rd Day. From *Fonni* by the l. bank of the *Rio Gobbo* to the pass of *Col di Correboi* (4176 ft.); then a descent into the valley of the *Rio di Perda Cuadda*, one of the highest affluents of the *Flumendosa*. Quarters for the night should be selected near the picturesquely shaped rocks of *Perdaliana* (4409 ft.)

4th Day. Through the woods on the l. bank of the *Flumendosa* to the chapel of *S. Sebastiano* (3110 ft.), near *Seui*, where there are coal-mines; thence between *Monte Orru* and *Monte Perdedu* to *Seulo* (2624 ft.)

5th Day. From Seulo return to Laconi, either towards the W., crossing the Flumendosa by a ford (passable in dry weather only), and traversing the lofty district of Sarcidano and the oak-forest of Laconi (the more direct route); or from Seulo towards the S., past the nurago of S. Cosimo and a small mud-volcano (similar to the Maccaluba in Sicily), descending to the Flumendosa, crossing the river by a ford.  $1\frac{1}{2}$  M. to the N. of *Villanova Tulo*, and ascending to that village, whence the plain of Sarcidano is traversed to *Laconi* — a longer route (6 hrs. from Seulo to Laconi) than the above, but pleasanter and more picturesque. It depends of course on the traveller's own inclination, the weather, his letters of introduction, etc., whether the tour is to be prolonged or abridged. All the principal points of interest have already been enumerated, but other delightful rambles may be enjoyed in every direction by those who have sufficient leisure. In the larger villages a small cabaret is always to be found; and where there is none, the curé or one of the principal inhabitants will generally accord hospitality to the stranger, although not provided with an introduction.

From Laconi to Nuoro is a distance of 44 M. The road leads by *Meana*, *Atzara*, and *Sorgono* (inn tolerable). From this point the more direct route does not lead to *Gavoi*, but passes Fonni and proceeds to *Mamajada*, whence there is also a carriage-road (a drive of 3 hrs.) to —

**Nuoro** (*Albergo del Cannon d'Oro*, good and clean; *Café del Genio* in the Piazza; *della Posta*), a provincial capital and episcopal see (5003 inhab.), situated on the slope of a hill (1906 ft.) and commanding beautiful views of the Gennargentu and the nearer mountains. Nuoro is on the road from *Macomer* (p. 331) (to which a diligence runs daily in 7—8 hrs., 8 fr.) to *Orosei* (to which a diligence daily in 5 hrs., 5 fr.). The latter, the ancient *Cedrinus*, is a small seaport on the E. coast, where the steamers which ply weekly between Maddalena and Cagliari touch, affording the traveller an opportunity of continuing his journey by water.

## 40. Excursion to Tunis. *Carthage.*

*Comp. Map of Sicily, after the Index.*

When at Cagliari or Malta, the traveller should if possible avail himself of this opportunity of visiting Tunis, in order to obtain a glimpse of Oriental life. The ruins of Carthage in the vicinity form an additional attraction, and few will omit to visit the site of the once mighty city which ruled the ocean. Utica also lay near Tunis.

**Steamboat Communication.** 1. FROM PALERMO. A steamboat of the Società Florio used to start for Tunis every fortnight, but has been discontinued since 1873. — 2. FROM (*Genoa, Leghorn, and*) CAGLIARI. A steamboat of the Società Rubattino leaves Genoa every Thursday, Leghorn on

Friday, and Cagliari on Sunday morning, reaching Goletta on Monday morning, and returning on the second day after its arrival, at noon. Fares from Cagliari to Goletta: 1st cl. (incl. dinner) 52½, 2nd cl. 37½ fr. — 3. FROM MALTA to Tunis there is a regular service three times a month by good steamers, belonging to a Maltese company, in 22 hrs.; fare, 2l. 8s; brisk passenger and goods traffic (comp. p. 319). Travellers, however, should enquire on the spot with regard to these routes, in case of alterations. — French gold is the best kind of money for this excursion.

The steamboat from Palermo used to touch at Trapani (p. 245) and Marsala (p. 248), and then at **Pantellaria**, a volcanic island about 30 M. in circumference, and 58 sq. M. in area, containing a large dépôt for convicts, and 5000 inhabitants, who carry on a thriving trade in figs, raisins, etc. The race of donkeys here is very fine. The island possesses numerous hot springs which emit carbonic acid gas. It was anciently named *Cossyra*, and the Phœnicians appear to have been its earliest occupants. pants. The glistening white houses contrasted with the dark mountains give the island a peculiar appearance.

*Cape Bon*, a promontory of the coast of Africa, which is green in winter only, is next sighted, and we soon enter the Bay of Tunis. At the entrance lie the small islands of *Zembra* and *Zembarotta*, the Tunisian quarantine.

The bay contracts; to the l. rise precipitous and barren cliffs, forming a handsome frame to the bay; and in a few hours the landing-place at *Goletta* becomes visible. On the r. rises the promontory of *Carthagenæ*, crowned by a conspicuous light-house (admission on payment of a trifling fee), and sloping precipitously on the E. and N. sides, whilst the picturesque Arab village of *Sidi-Boo-Said*, which commands a noble panoramic view of the Bay and the country around, marks the spot where stood the ancient city of *Carthage* (comp. p. 340).

**Goletta.** *Arrival.* As soon as the steamboat has cast anchor she is boarded by the sanitary officer of the port and the agent of the steamboat company, who carries away a bill of lading for the Dogana. After these officials have gone ashore, a number of large boats approach the vessel to land the passengers and freight. The traveller is now conveyed to the Dogana (custom-house), where his luggage is examined, and where he should obtain the proper certificate of examination from the authorities, as otherwise his effects are liable to be examined a second time, at Tunis. Should any difficulty arise with the custom-house officers, the traveller may threaten to appeal to his consul, which will generally have the desired effect. The most promising of the throng of negroes and Arabs who proffer their services may be engaged to carry the luggage to the *Railway* or *Steamboat* to Tunis (p. 337), and to act as guide (fee 50—70 c.). Some of them understand a few words of Italian. Offers of assistance from other persons should be declined. If there is time to spare before the departure of train or steamboat, luggage may be entrusted to the landlord of one of the numerous cafés or inns, while the traveller explores the town.

*Goletta*, with about 3500 inhab., is the port of Tunis, from which it is about 11 M. distant, and the residence of a Caid (p. 338). Its coolness in summer (thermometer seldom above 82° Fahr. in the shade) renders it a favourite resort at that season, and it possesses excellent though primitive sea-baths. The town

is fortified, and has a small garrison, which, there being no barrack, usually encamps in the open air, or finds accommodation wherever it can. The present Bey of Tunis has a villa at Goletta, where he resides from May to September, during which time the ministers and other officials are also resident here. It is contrary to Moslem etiquette for a Bey who has recently ascended the throne to occupy the same summer residence as his predecessor, and their places of abode therefore vary. The *Palace* of the present Bey is situated to the r. of the canal which connects the bay with the inner creek. On the l. of this canal are the *Dogana*, the *Harem* of the Bey, the *Court of Justice* (where the Bey presides in summer; comp. p. 338), and the *Arsenal*. The handsome villas outside the N. gate extending along the coast in the direction of Carthage, are the residences of the Bey's ministers.

Constant traffic is carried on between Goletta and Tunis by steamboat and by the railway opened in 1872. The railway-station is just outside the gate on the road to Carthage. The journey to Tunis by railway occupies 25 min. The steamboat, which is pleasanter, starts from the quay in the canal a little beyond the railway, and accomplishes the distance in about  $1\frac{1}{4}$  hr., traversing the inner creek named *El Bahira*. To the l., immediately after starting, the steamboat passenger will observe the wrecks of several large vessels of war, which afford an idea of the deplorable condition of the armaments of the country. On the island of *Shykeli*, two-thirds of the way to Tunis, is a castle dating from the middle ages, containing a large leaden reservoir. The lake is haunted by countless wild fowl, and flamingoes among the number, which afford excellent sport.

**Tunis.** Porters, as at Goletta, 50-70 c.

There are two hotels in the European style: *HÔTEL DE FRANCE*, French landlord, R. 2, A.  $\frac{1}{2}$ , D.  $3\frac{1}{2}$ , B. (with meat)  $2\frac{1}{2}$  fr., in case of a great influx of visitors the charges are rather higher; *HÔTEL DE L'ORIENT*, opposite the former, proprietor also a Frenchman, rather cheaper, but good. They are both situated in the Street of the Bourse, close to the entrance to the town through the gate leading from the coast to the left. In the same street there is a good French *Café* with a garden.

In case of a prolonged visit, which the delightful climate may well induce travellers to make, private lodgings should be engaged beforehand. A good dinner may be obtained at a moderate charge at one of the restaurants (*Locande*). The city is well provided with physicians, druggists, baths, etc.

No *guides* should be engaged but those recommended by the hotel-keepers or other respectable persons (5 fr. per day). If the following plan be adopted, a boy will suffice ( $2\frac{1}{2}$  fr. per day).

*English Consul*, Mr. R. Wood; *American*, Mr. G. H. Heap.

**Plan** for a short visit. Immediately on arriving, the traveller should call on his consul and exhibit his passport. The police require this to be done, and it is the invariable practice. The passports of persons arriving from Italian ports require no visa or other formality, but for visitors arriving from French ports the rules are somewhat more strict. The next thing is to make arrangements for visiting the Bardo the following day. The evening may be spent in walking about the town, or in visiting one of the numerous coffee-houses, where the Moslem may be seen over his



pipe and coffee. The performances of Jewish dancing-girls, calling themselves Moors, accompanied by the most barbarous negro music, may also be witnessed; but such exhibitions should only be visited under the escort of some one acquainted with the language of the country. 1st Day: In the morning proceed by railway (or, better still, by carriage, 4-7 fr.) to the *Bardo* and inspect the interior; after dinner walk to the *Hammam Lef* and the vicinity; in the evening walk through the town or visit the Italian theatre. 2nd Day: Excursion to the *Ruins of Carthage*, for which there is time in the morning before the departure of the steamboat if the first train from Tunis to Goletta be taken, and no unnecessary delay be made. On returning from Marsa to Goletta the traveller should at once go on board the steamboat. Dinner is served immediately after starting.

Permission to visit the *Bardo* (p. 340) must be obtained through the traveller's consul. Application is made by letter to the Minister for Foreign Affairs, who procures a personal permission from the Bey himself, which is always to be obtained and is quite indispensable. The visit may be made any afternoon except a Friday, the Mohammedan Sabbath. If the Bey is at his summer residence at Goletta, the consul should be requested to send a messenger thither at once by railway, the expense of which the traveller of course defrays. When the permission is obtained, the consul sends his dragoman with it to the Bardo for examination, and arranges with the traveller as to the hour of starting, which is usually 9 a.m. At the time appointed the dragoman will be found waiting in the piazza, who, when the traveller appears, takes his place on the box beside the driver. If, however, the Bey is residing at one of his villas near the Bardo, the consul merely gives his dragoman a letter of introduction, which he presents for examination at the Foreign Office in the Bardo whilst the visitor remains in the waiting-room. If the Bey is engaged the traveller may have to wait half-an-hour or more before the permission is obtained. Meanwhile he may amuse himself by procuring from one of the black servants in attendance near the waiting-room a small cup of coffee prepared in Arabian fashion (2 charubs, or about 5 centimes). As the attendants at the Bardo are prohibited to accept any gratuity for showing the rooms, uncovering the furniture, &c., and perform their part very reluctantly for a single visitor, the traveller should endeavour to make up a party on board the steamer or at the hotel to visit the place. The dragoman's fee is 5-15 fr., according to the number of the party, the minimum being 5 fr.

The *Kingdom*, or, as it is more commonly called, the '*Regency*', of *Tunis*, which, since 1575, has been under little more than the nominal supremacy of the Sultan of Turkey, embraces an area of 75,000 square M., with about 2 million inhabitants. The present Bey, *Mohammed Essadok Pasha*, who was born in 1813, is a descendant of the Hussein family, which has occupied the throne since 1691; and the heir-apparent, according to the Osman law of succession, is his eldest brother, *Sidi Ali*. The country is divided into 24 districts and 36 sub-districts, the former being presided over by caids (governors) and caliphs (sub-governors), the latter by mescheiks. These officials are appointed by the Bey, to whom they pay a heavy tax for their tenure of office. The code of law of the country is the *Karaa*, an excerpt from the Koran, with additions and amplifications, the decision of cases for which it does not provide being left to the discretion of the judge. The supreme judge is the Bey himself, who usually holds a court twice a week. The above-mentioned officials are the district judges, against whose decisions an appeal to the Bey is competent. Spectators are admitted to the inferior courts, but the Bey does not readily grant access to the supreme court. The judgment of the supreme court is followed by immediate execution. Criminal as well as civil causes in which foreigners are concerned fall within the jurisdiction of the consul of their country, and all strangers are exempt from taxation unless proprietors of landed property. The slavery of white persons was abolished in 1816, that of blacks in 1844. The armaments of the country, which have greatly declined of late years, now consist of an army of about 4000 regular troops and 12,000 irregular troops, and a navy

of four vessels only. The equipment, food, and pay of the men are extremely poor, and soldiers are frequently seen occupied in knitting and other feminine pursuits with a view to eke out their pittance. The administration of the finances, formerly in a most deplorable condition from being left entirely to the caprice of the favourites of the Bey, is now entrusted to a 'European Finance Commission', independent of the Government, in accordance with a resolution passed by the Great Powers in 1860. The current coins of the country are *piastres* and *charubs*: 1 piastre=16 silver charubs=24 copper charubs; 32 piastres=20 francs=16 shillings. A piastre is therefore worth about sixpence, and 1½ piastre about one franc, but the course of exchange varies. Francs may generally be exchanged without difficulty, but this is not the case with English money.

*Tunis*, the capital of the state of the same name, and next to Cairo the largest town in Africa, contains upwards of 120,000 inhab., of whom about one-fifth are native Jews, and one-tenth Europeans of various nationalities, Italians, Maltese, Greeks, and French. The remainder are Moors, Arabs, Turks, Berbers, and negroes. The Europeans reside almost exclusively in the European Quarter (*Città Franca*), which is situated at the S.E. end of the town, and includes the piazza of the Marine Gate. The Jews also for the most part keep to their own quarter, which is the dirtiest part of the town, while that of the Moors is the cleanest. Various phases of Oriental life may be witnessed in the narrow and sometimes unpaved streets. At several points the thoroughfare is obstructed by tombs of saints, which are very numerous. The town is supplied with excellent running water from the springs of Ssaguan, 36 M. distant in the interior of the country, an ancient Carthaginian aqueduct being utilised for part of the distance (p. 340).

The *\*Bazaar*, with its numerous rows of shops, presents a very entertaining scene. It consists of seventeen distinct divisions, named *sooks*, each devoted to the sale of articles of one particular class: in the *Sook el-Chbebdja* ('throwsters') are sold fringes and silk wares; in the *Sook el-Attarin* ('essences') the exquisite Oriental essences only; in the *Sook el-Birka* (formerly the slave market) jewellery of every description and ancient coins; and at the two lateral approaches, burnoos, haiks, scarfs, etc.

The *Palace of the Bey* (*Dar el-Bey*) which is occupied by him only during the month of Rhamadan, the Mohammedan month of fasting, and also that of the carnival, hardly merits a visit.

On the highest ground in the city rises the *Khasba*, an extensive and half-dilapidated citadel dating from the time of the Emperor Charles V., and still armed with cannon. It commands a fine survey of the city and environs. In the vicinity is the palace of the *Ferik*, or governor of the city.

The *Mosques*, in the Moorish style, with their slender minarets, can only be inspected externally, admission to them, as well as to the numerous Mohammedan burial-grounds in and near the city, being rigorously denied to unbelievers.

The pleasantest promenade is the *Marine Avenue*, or avenue of

the quay, which extends from the gate next to the El Bahira bay as far as the Dogana and the steamboat quay.

About 2 M. to the N.W. of Tunis is situated the \*BARDO (adm. see p. 338), an extensive pile of buildings resembling a town in miniature, where the Bey has his seat of government in winter, containing also the headquarters of his army and a state prison. The chief object of interest in the interior is the throne-room, with its characteristic pictures and objects of value, most of them the gifts of foreign monarchs. The balcony commands a pleasant view in the direction of the fresh-water lake which fills the low grounds beyond the heights of Tunis. Near the Bardo is the *Manuba*, a group of villas where the Bey and his magnates reside in winter. (That of the young Chasnadar contains a collection of Roman and Phœnician inscriptions and antiquities found at Carthage, but admission is not easily obtained.) In the vicinity is the already mentioned *Carthaginian Aqueduct*, which is still used.

EXCURSIONS may also be made to the *Belvedere*, an eminence  $\frac{1}{4}$  hr. from the town, commanding a fine view; to the *Ariane*, a village with pleasant villas.  $\frac{1}{2}$  hr. distant, where the most beautiful roses in the country are cultivated; to the warm springs and baths of *Hammam Lef* (or *El Enf*), with the extensive, now dilapidated, summer palace of a former bey, where the domestic arrangements of a Moslem prince and his harem may be inspected (admission by payment of a fee). An excursion to *Utica* requires a whole day. In and around Tunis the safety of the public is efficiently provided for, but long excursions into the interior should not be undertaken without an escort.

THE RUINS OF CARTHAGE (Sidi-boo-Said, Marsa, and Camart) are most conveniently visited from *Goletta* by carriage (8 fr). The railway passes the ruins and goes as far as Marsa (p. 341), but does not suit the requirements of the tourist. A small chapel on the hill nearest to Goletta was erected by Louis Philippe in 1841 to the memory of his ancestor Louis the Saint, who died here in 1270 when engaged in a crusade against Tunis. The garden in which the chapel stands contains Roman inscriptions and reliefs of the Imperial period, found in the course of excavations instituted by the French government. (Of late, however, the public have been excluded.) A massive fragment of wall here, with two niches, is supposed to have belonged to the celebrated Temple of Æsculapius. It is at least well ascertained that this hill was the site of the Byrsa, or ancient citadel of Carthage. A large vaulted structure of brick, supposed to have been a reservoir, as well as the extensive ruins by the sea, belong to the Roman Carthage. The outline of the earlier city is no longer traceable in consequence of its having so frequently been destroyed, while the site itself has also undergone extensive changes. Mommsen in his *History of Rome* gives the following account of this interesting locality:

'*Carthage* was rendered a place of great strength, partly by the nature of its situation, and partly by the skilful construction of its walls, to which the inhabitants were frequently compelled to trust for protection. (The configuration of the coast has in the course of centuries been so changed that the ancient local peculiarities of the site cannot now be thoroughly appreciated. The name of the town still survives in *Cape Karthagena*, also called *Ras Sidi-boo-Said* from the tomb of a saint situated there. This promontory is the E. extremity of the peninsula which extends into the bay, and rises to a height of 400 ft. above the sea-level.) In the spacious Bay of Tunis, bounded on the W. by Cape Farina, and on the E. by Cape Bon, a promontory projects in the direction from W. to E., three sides of which are washed by the sea, the remaining side towards the W. alone being connected with the mainland. This promontory, the narrowest part of which is not above 2½ M. in breadth, and altogether somewhat flat, expands as it abuts on the bay and terminates in the two heights of *Jebel-Khavi* and *Sidi-boo-Said*. Between these extends the plain of *El Marsa*, on the S. portion of which, bounded by the height of *Sidi-boo-Said*, lay the city of *Carthage*. The somewhat precipitous fall of this height towards the sea, with its numerous cliffs and chasms, afforded a natural protection to the city on the side towards the bay, where a simple rampart sufficed; whilst the land side on the W., being unprotected by natural means, was provided with a wall constructed with the utmost care and ingenuity. The castle hill, or *Byrsa* (*Syriac* *birtha* = castle), was a comparatively lofty rock, 188 ft. in height and 1½ M. in circumference, abutting on the S. extremity of the wall, in the same way as the cliff of the Roman *Capitol* advances so as to touch the ramparts of the city. The upper plateau of the eminence was occupied by a vast temple of the patron deity, founded on a basement approached by 60 steps. The S.W. side of the city was bounded by the shallow lake of *Tunis*, which was almost entirely separated from the bay by a low and narrow tongue of land projecting from the *Carthaginian* peninsula; on the S.E. side lay the open bay. On the latter side was situated the double-harbour of the city, constructed by artificial means: the outer or commercial harbour was an oblong quadrangle with the narrower end towards the sea, from the entrance to which, 70 ft. in breadth only, broad quays extended on both sides; the inner or naval harbour, the *Kothon*, was of a circular form, accessible from the outer, and containing an island in the centre occupied by the admiral's residence. The two were separated by the city-wall, which extending E. from the *Byrsa*, excluded the neck of land and the outer, but included the naval harbour, so that the entrance to the latter must have been closed by a gate. In the vicinity of the naval harbour was situated the market-place, connected by three narrow streets with the castle, which was open towards the town. To the N. of, and outside the town lay the considerable space of the present *El Marsa*, at that period called *Magalia*, principally occupied by country-residences and carefully cultivated gardens, and enclosed by a rampart of its own adjoining the city-wall. On the opposite extremity of the peninsula, the *Jebel-Khavi*, near the modern village of *Camart*, was situated the city of tombs. Thus the city, the suburb, and the tombs occupied the entire width of the promontory on the side towards the bay and were accessible only by the two high roads to *Utica* and *Tunis* which traversed the narrow neck of land already described. The latter, although not protected by a wall, afforded the most advantageous position to armies posted there for the protection of the city.'

*Karthada*, or 'new town', as the city was originally called, was founded by the Phœnicians (*Dido*), about 880, and subsequently became their most important colony. It was unsuccessfully besieged by *Agathocles*, but was taken and entirely destroyed by *Scipio* in 146. *Augustus* established a Roman colony here, which owing to the incomparable situation of the town and the fertility of its environs, soon attained the rank of the third city of the empire. In 439 it was conquered by *Genseric* and made the capital of the *Vandal* empire, but in 533 succumbed to the attacks of *Belisarius*. The supremacy of the *Byzantine* emperors was subverted by the *Arabs* in 647, and the city destroyed.

## 41. Excursion to Athens.

The regular steamboat-communications between Greece and Naples, Brindisi, and Trieste, enable the traveller to make this excursion in 8—10 days, inclusive of the voyage to and fro. Those, therefore, who have extended their tour as far as S. Italy, and whose time and finances permit, should on no account omit to undertake this expedition; especially as a short visit to this famous city, the true cradle of the culture of the West, will be found more instructive than years of study. The following description is only intended to serve as a guide to those who desire to obtain a glimpse at the *principal attractions*, and will hardly suffice when a prolonged stay and scientific research are contemplated. Compare *Introd.*, p. XLVI.

**A. From Italy to Athens.** *From Naples to Athens* (Piræus) steamers of the following companies ply regularly (consult time-tables, and enquire at the offices as to hours of departure): — 1. *Fraissinet & Co.*, every Sunday afternoon, 1st class 120, 2nd 80 fr.; arriving at the Piræus on Thursday forenoon. — 2. *Messageries Maritimes de France*, every alternate Monday afternoon; fares 190 and 140 fr.; arriving on Thursday afternoon. (Another steamer of the same company starts every alternate week for *Syra*, an island in the Greek Archipelago which carries on a brisk trade, from which, after a stay of two days, the traveller may reach the Piræus by a Greek steamer; but this indirect route is not recommended.) — 3. *La Trinacria*, every Tuesday at 4 p. m., lying for a day and a half at Palermo and the same time at *Messina* (which it leaves on Sunday at midnight), and arriving at the Piræus on Wednesday morning; fares 140 and 100 fr. (from Messina 130 and 90 fr.).

*From Brindisi to Athens* (Piræus), *viâ Corfu*: — 1. *La Trinacria*, every Sunday at 5 p. m.; fares 140 and 110 fr.; lying at Corfu for 4 hrs. on Monday forenoon, and reaching the Piræus on Wednesday morning. — 2. *Austrian Lloyd*, from Brindisi to Corfu every Friday afternoon; fares 38 and 28 fr.; arriving at Corfu on Saturday evening. Thence by the *Trinacria* steamer just mentioned to the Piræus (100 or 79 fr.). Or by a vessel of the Greek company (*Ἑλληνική ἀποστολική, Ἰταλία*), starting from Corfu on Tuesday afternoon, and proceeding *viâ Zante, Cephalonia* (halting one hour at each), and *Patras* (halt of 3 hrs.) to *New Corinth*, from which the isthmus is crossed to *Kalamáki* by carriage in  $\frac{1}{2}$ —1 hr. Travellers by this last route book themselves and their luggage through to Kalamáki, in order that they may not have to look after their luggage on arriving at Corinth, where they will find carriages in waiting for the drive across the isthmus (so also at Kalamáki in the reverse direction). From Kalamáki a steamboat then conveys the traveller to the Piræus, where it arrives on Thursday afternoon. Fare from Corfu to the Piræus by this route 90 drachmas, and 6 dr. daily for food (those who require good wine had better bring it from Corfu). This route to Athens *viâ Corinth* is far from comfortable, the Greek vessels are dirty, and the confusion in disembarking (1 fr.) and crossing the isthmus sometimes very great; but the scenery is beautiful, and the route is recommended to gentlemen, either in going or returning.

**B. From Athens to Italy.** *From Athens to Messina*: — *La Trinacria*, Saturdays at 4 p. m.; fares 130 and 90 fr.; arriving at Messina on Tuesday evening.

*From Athens to Naples* (and Marseilles): — 1. *Fraissinet & Co.*, every Saturday at 9 a. m.; fares 120 and 80 fr.; arriving at Naples on Tuesday about noon. — 2. *Messageries Maritimes*, every alternate Tuesday at midnight; fares 190 and 140 fr., arriving at Naples on Sunday morning.

*From Athens to Brindisi*: — 1. *La Trinacria*, every Sunday at 4 p. m., lying at Corfu for a few hours on Tuesday morning, and arriving at Brindisi on Wednesday morning; fares 140 and 110 fr. — 2. *Greek Steamer*, every Sunday at 6 a. m. for the route above indicated, *viâ Kalamáki, Corinth, and Patras*, to Corfu, arriving there on Tuesday morning. Thence

to Brindisi the same evening by a steamer of the *Trinacria*, or on Thursday, at 5 p. m. by a vessel of the *Austrian Lloyd*. Or the traveller may prefer to proceed direct to Trieste by a quick steamer of the Austrian Lloyd leaving Corfu on Tuesday afternoon. (English steamers also ply between Corfu and Trieste, and another steamer of the Austrian Lloyd touches at Corfu on its way from Alexandria to Trieste, but their hours of departure are uncertain.)

*From Athens to Trieste:* — *Austrian Lloyd*, via Syra (p. 342), where the traveller must tranship to another vessel of the same company which plies between Constantinople and Trieste, touching at Syra and Corfu. Tickets sold at the Piræus only, 104 and 78 fl., including food (1 fl. = 2½ fr.). This is a good route in either direction.

*From Athens to Venice:* — The steamer of the *Trinacria* already mentioned, viâ Corfu and Brindisi, due at Venice on Thursday evening; fares 267 and 195 fr.

If quarantine is ordered, an excursion to Greece should by all means be eschewed, as the enforced seclusion entails a serious loss of time and money; but if the traveller be disposed to brave the annoyance, let him avoid undergoing it at Syra.

### *From Naples to the Piræus.*

The views as the harbour is quitted, and the voyage as far as the strait of Messina, see pp. 222—224. The passage of the strait is magnificent. After 1½ hr. the vessel is off the *Capo dell' Armi*, the S.W. promontory of Calabria. To the N. rise the mountains of Sicily, terminated apparently by the noble pyramid of Ætna. The vessel then steers towards the E., skirting the coast of Calabria, the barren mountains of which continue visible for a considerable time. On the second day the vessel is completely out of sight of land, but on the third (Wed.) the *Cape of Messenia* (now *Capo Gallo*), with the *Oenussæ Islands* (now *Sapienza* and *Cabrera*) in front of it, becomes visible. The steamboat then approaches the sharp point of *Cape Taenaron*, now *C. Matapan* (36°, 22', 58"), the most southerly in Europe except the Cape Tariffa in Spain (35°, 59', 57"). The arid and stony peninsula which is terminated by this cape is the *Maina*, the home of the Mainotes so often celebrated in song. A view is then disclosed of the broad Laconian Gulf, into which the *Eurotas* (now *Iri*) flows, whilst in the extreme distance the white heights of the *Taygetus* appear. The vessel next steers between *Cape Malea* (on the S. side of which there is a hermit's cell) and the island of *Cythera* (now *Cerigo*), the seat of the most ancient worship of Venus. The bleak and abrupt coast, where on a solitary rock *Monembasia*, in the vicinity of which Malmsey wine was originally produced, is visible, is now quitted, and the islands of *Spezzæ* and *Hydra*, lying in front of the district of *Argolis*, are approached. The inhabitants of these islands distinguished themselves greatly in the Greek War of Independence. On the r. rise several rocky islets belonging to the *Cyclades*, among them *Falconera* and *Anti-Milos*. The pyramidal peak of *St. Elias* (1742 ft.), the highest mountain in the island of

*Ægina*, now soon becomes visible. On the r. lies the island of *Belbina*, and beyond it the hilly promontory of *Attica*, *Laurion* with its ancient silver-mines, and the promontory of *Sunion* (now *Cape Kolonnās*). — The steamer now steers towards the *Piræus* and the coast of *Salamis* with its numerous bays; on both sides the island appears to be connected with the mainland. The barren, rounded hill next visible in *Attica*, at first greatly foreshortened, is *Hymettus*; in a straight direction *Parnes* forms the N. boundary of the Attic plain. Above *Salamis* (now *Kuluri*) peeps the lofty summit of the *Gerania* in *Megaris*. A low hill extending into the sea, behind which a number of masts rise, now becomes visible. This is the *Piræus*, the hill a short distance inland is *Munychia* (p. 380), and in front of it lies the *Bay of Phaleron*, the original harbour of Athens. Between *Hymettus* and *Parnes* the regularly shaped *Pentelicon* or *Brilessus* (now *Penteli*, p. 378) next appears. At this point the steamer commands a charming \*view of Athens; in the centre the *Acropolis*, to the r. the monument of *Philopappus*, to the l. the observatory. The large, white building to the N. of the *Acropolis* is the Palace, beyond which rises the *Lycabettus* (now *Mt. St. George*, p. 376). — As soon as the promontory of the *Piræus* has been rounded, the traveller perceives the rocky islet of *Psyttaleia*, on which the Athenian ‘hoplites’ under *Aristides* destroyed the flower of the Persian army after the *Battle of Salamis*, situated in the narrow strait between *Salamis* and the mainland, near the point where the battle raged most fiercely. On the bank opposite the island was erected the silver throne of *Xerxes* whence he witnessed the defeat of his vast fleet (B. C. 480). An ancient monument to the r. in the strait leading to the harbour is styled the ‘Tomb of *Themistocles*’ (p. 380); above it is the monument of *Miaulis*, the victorious admiral in the wars of independence.

As soon as the steamer halts it is surrounded by a crowd of small boats, the owners of which noisily endeavour to attract the attention of the passengers; at the same time the hotel-touters push their way on board. Luggage had better be entrusted to the commissionaire of the hotel at which the traveller intends to stay, and that official will then secure a boat and afterwards a carriage. The boat (1 fr. or drachma; with luggage 2 fr.) conveys the traveller to the dogana, where the formality of examining luggage is generally lenient. Carriage to Athens 5—6 drachmas.

The *Piræus*, where there are several poor inns, see p. 347.

*From Brindisi to the Piræus by Corfu and the  
Isthmus of Corinth.*

**Brindisi**, see p. 171. On quitting the harbour the steamer at once steers towards the E., and the land soon disappears. On the following day about noon the outlines of Albania (Turkey) come in sight; then the island of Corfu; and the strikingly beautiful situation of the town is soon disclosed. Boat to or from the steamer 1½—2 fr. (insolent boatmen, no tariff, great confusion; passengers intending to continue their voyage by the same vessel should ascertain from the captain when it starts again).

**Corfu.** \*HÔTEL D'ANGLETERRE, or BELLA VENEZIA, and \*HÔTEL ST. GEORGE, both good, 10—12 fr. a day. HÔTEL DE LA VILLE and EUROPA, unpretending. — Wine of Ithaca, 1 fr. per bottle, generally drunk with water; that of the Società Tedesca di Patras, a good, strong desert wine.

*Cafés.* Several in the Esplanade. Vienna beer at the hotels.

*Money.* English shillings are still much circulated. Notes of the Ionian bank are generally current, but those of the Greek bank are difficult to change.

*Post Office*, adjoining the Sanità, at the entrance to the town from the sea. — *Telegraph Office* for Greece in the Esplanade. English office, for England and other countries, in the Via Murajo, adjoining the German consulate.

*Carriages* 5 fr. per drive in the town or environs; for longer excursions, comp. p. 346.

*Valets-de-Place* are useful when time is limited. The traveller should ask to be escorted through the town and across the esplanade to the citadel.

*Theatre.* Italian opera in winter.

**Corfu**, the capital of the island of that name, with 25,000 inhab. (including the suburbs *Castrades* and *Mantuki*), and the head-quarters of the government authorities in the Ionian Islands, has lately become a favourite winter residence for invalids. The spacious and safe harbour is enlivened with a busy trade.

*Corfù* (Gr. *Κέρκυρα*, Lat. *Corcyra*), the second, but most important of the Ionian Islands, was supposed by the ancients to be *Scheria*, the land of the Phæaci and of their king Alcinoüs. Colonised from Corinth at an early period (B. C. 734), its power increased so greatly as to become dangerous to its mother city; and this was one of the chief causes of the Peloponnesian War. In the middle ages the island was under Venetian supremacy (1386 to 1797); from 1815 to 1863 it was, with the other Ionian Islands, under the protection of England and the seat of government, after which it was ceded to the kingdom of Greece. King George has frequently resided here in summer.

If time permits, the traveller should go on shore and walk through the town; the *Strada Marina* skirting the shore, situated in the S. suburb *Castrádes*, is particularly attractive. We cross the *Esplanade* and proceed to the *Citadel*, a monument in front of which commemorates its gallant defence by Count von der Schulenburg in 1716, having been erected by the republic of Venice. At the citadel we obtain a card of permission at the



office of the commandant (frurarchion) to visit the whole fortress, including the \**Telegraph*, its highest point, which commands a magnificent view over the whole island, from the Cape Casopi towards the N. to the Capo Bianco towards the S. The Monte S. Salvatore, the loftiest point in the island, is upwards of 2500 ft. high. Opposite to us lies the Turkish coast of Epirus with its lofty mountains, stretching as far as Suli and Parga.

The following objects will also interest the antiquarian: a monument in honour of the consul Menecrates, at the entrance to the suburb of Castrades, with a Greek inscription to be read backwards, of the 4th cent; an antique lion in the vestibule of the king's palace (admission free); an ancient capital with well preserved colouring in the Dimarchia (town-hall).

The following excursions are recommended, if time permit:

To KANONI, a beautiful walk of 2 hrs. (carr. 5 fr.). Passing through the suburb of Castrades, the road leads to the l. to the royal villa of *Monrepos*, which was presented by the town to the king on his arrival. A side-road diverges here to the l. to the village of *Analipsis*, near which are the ruins of a Greek temple. The main road then leads to the old harbour, where the ancient town of the Phæaci is supposed to have been situated. Farther on we reach a plateau commanding a beautiful view, called *Kanoni*, probably from once having been the site of a battery (oranges may be bought at the wayside gardens at 5 c. each). The islet of *Pondikonissi* (rat island) opposite Kanoni, now occupied by a monastery, is said to be the Phæacian ship, converted into stone, which had brought Ulysses to Ithaca, while the mouth of the brook near the neighbouring village of *Chryssida* is pointed out as the place where he was cast ashore and met with the princess Nausicaa.

To PELAKA (a drive of 4 hrs.; carriage there and back 10 fr.) and the W. coast of the island, of which a fine view is enjoyed, including the sea and the mainland opposite, very beautiful towards sunset. A good road.

To GASTURI, and as far as the *Villa Braila*, there and back 10 fr. — The village of Gasturi is famed for its beautiful women.

To the MONASTERY OF PALEOCASTRITZA, a whole day, carriage 20 fr., a very pleasant road with beautiful views. Refreshments at the monastery.

To MONTE PANTALEONE, also a whole day, carriage 20 fr. — Excellent road as far as the last saddle of the mountain, whence the summit is reached to the l. in 6–8 min., delightful view of the whole island. For these last two excursions refreshments should be taken from the hotel.

When the steamer quits the harbour, the Albanian Mountains and the island remain in view. Before the S. point of Corfu (Capo Bianco) is reached, the little islands of *Paxo* and *Anti-paxo* (together called Παξοί by the ancients) become visible; the steamer usually stops at the former. The mainland, the coast of Epirus, now recedes; here, at the mouth of the Ambracian Gulf, near *Actium*, B. C. 31, Augustus laid the foundation of his monarchy by the victory gained by his fleet over Antony. The island of *Sta. Maura* (Λευκαδία) remains on the E.; for a short time *Ithacu* is seen to the S., but is soon concealed by *Cephalonia* (Κεφαλληνία), the largest of the Ionian Islands, whose W. coast is now skirted; the harbour is on the S. side in a deep bay, at the capital *Argostoli*. In the distance *Zante*

(Ζάκυνθος) comes in sight, with the harbour of that name (where a prolonged stay is sometimes made.)

The steamer now takes a N. direction; opposite is the coast of the Peloponnesus, the plain of Elis. The entrance of the Gulf of Corinth is approached; l. the coast of Ætolia, with *Missolonghi*, noted for its valiant though fruitless defence against Ibrahim Pasha in 1826. The next point where the steamer touches is *Patras* (Πάτραι), an important commercial town (25,000 inhab.), with consulates of most of the European states, whence currants are largely exported. Farther on, the steamers sometimes stop at *Naupactos* (*Lepanto*, celebrated for the naval victory of Don John of Austria in 1571) on the Locrian shore, and at *Vostitza* (Αΐγιον) on the Peloponnesian. To the r. are the summits of Erymanthus, frequently covered with snow, and those of Cyllene; to the l. are Parnassus and Helicon; the steamer skirts the coast of the Peloponnesus and stops at *New Corinth*, erected about 3 M. N. of ancient Corinth after the total destruction of the latter by an earthquake in 1858. Omnibuses are here in waiting, and convey travellers in  $\frac{3}{4}$  hr. to *Kalamáki*, part of the way by a road constructed by the Austrian Lloyd. To the l. the high mountains of Megaris, *Gerania* (Γεράνεια), are seen; to the r. the ruins of the wall which once crossed the isthmus from sea to sea, and of the sliding road (*Diolkos*) for ships and goods parallel to it. After a drive of  $\frac{1}{2}$  hr., at some distance from the road, are seen the scanty remains of the Isthmian Sanctuary, where the Isthmian games were once celebrated in honour of Poseidon. The road is guarded by numerous military patrols. When the road descends, *Kalamáki*, the ancient *Schoinos*, becomes conspicuous; immediately after the arrival of the omnibuses the steamer starts for the Piræus. To the r. the mountains of Corinth and Argos remain in view; the summits of Cyllene afterwards appear to the W. with Acrocorinth; to the E. Ægina emerges from the sea; l. the barren heights of Salamis, which here descend abruptly to the sea. As soon as it is passed, the mountains of Attica become visible; in the foreground the hills surrounding Parnassus, farther S. the heights of Hymettus. Landing at the *Piræus*, see p. 344.

**ROAD.** The new part of the *Piræus* (comp. pp. 344, 380), through which the high-road to Athens leads, presents nothing worthy of note. As soon as the town is quitted, traces of the ancient walls of the Piræus are observed on the r., at the point where the road rises slightly. The road itself is constructed on the long N. wall which anciently connected the Piræus with the city. Then to the r. appears the *Monument of Caraiscakis*, one of the heroes of the war of independence, situated near the spot where the long S. wall united with the fortifications of the Piræus. Beyond it is the Bay of Phaleron, running far into

the land, with a royal bath-establishment. — The mountains on the l., now called *Scaramanga*, the *Ægaleus* and *Poikilon* of antiquity, are low spurs of Parnes. A stone bridge here crosses the generally dry bed of the *Cephissus*. Vineyards are then passed, and, farther on, the outskirts of the ancient olive-grove (p. 377) which occupied the plain of the *Cephissus* are traversed. Carriages generally stop to water the horses at some taverns half-way, where the traveller may order a *λουκούμια* (ου pron. oo), a sweetmeat composed of sugar and rosewater, much in vogue in Turkey and Greece, or a 'petit verre' (*ράκι*) of *μαστίχα* (χ slightly guttural), a liquor of not unpleasant flavour, which becomes milky in appearance when diluted with water. Each of these refreshments costs 10 lepta (*δέκα λεπτά*). — The olive-plantations are soon quitted, and a hill passed which conceals the Acropolis from view. Beyond the hill the well-preserved Temple of Theseus becomes visible below; on the r., above it, the Acropolis, in the background the monument of Philopappus, in front of the latter the Areopagus, and farther to the r. the observatory. — The miserable houses of the Hermes Street soon exclude this view. Farther on the houses improve; on the l. the broad Athena Street diverges. We then reach the centre of the city, at the intersection of the Æolus and Hermes streets, pass round the interesting church of Capnikaræa, and (obtaining a view of the lofty modern cathedral on the r.) arrive at the spacious palace square, where the hotels are situated.

**RAILWAY.** Trains run from the Piræus to Athens every hour (fares 1 dr., 60 l., 45 l.). Immediately after leaving the seaport the line crosses the road and traverses higher ground, affording a survey of the olive-groves and the N. part of the plain of Athens. The *Station* (Pl. A, 5) is at the foot of the Temple of Theseus, at the lower end of the Hermes Street.

### Athens.

**Hotels.** *HÔTEL D'ANGLETERRE* (Pl. a), pension 12 fr.; *GRANDE BRETAGNE* (Pl. b); *HÔTEL DES ÉTRANGERS* (Pl. c); *HÔTEL DE BYZANCE* (in the old *Ecole Française*); all in the Palace Square. *HÔTEL D'AMÉRIQUE*, formerly *d'Orient*, in the upper part of the Æolus street. At all these, R., B., and D. 10 fr. a day and upwards. *HÔTEL DE LA COURONNE*, opposite the unfinished theatre; *D'ATHÈNES* and *DE PARIS*, in the Hermes street; R. at these three 2—4 fr. — Restaurants in the hotels (good at the Athènes). The numerous Greek restaurants (*ξενοδοχεία*) are generally dirty, and the viands uninviting.

**Cafés** (*καφενεία*) numerous, but not very attractive. The coffee is prepared in the Oriental manner and imperfectly cleared. Charge 15 lepta per cup. The *Café de la Grande Bretagne* (in the Palace Square) and the *Café de Luxembourg* (near the *Πλατεία τῆς Ὁμονοίας*, or Place de la Concorde) are the best. At the *Café τῆς Ὠραίας Ἑλλάδος* ('of beautiful Greece') coffee with milk and bread (*με γάλα καὶ ψωμί*) 35 l.









**Confectioners.** *Solon's* ζαχαροπλαστεῖον (i. e. confectioner's shop) at the corner of the Stadium and Æolus Street. Coffee (in western fashion) 20. chocolate 60, ices 30 l., all good; also 'loocomia' and the celebrated honey of Hymettus (μέλι), with or without wax (κίρι). Loocomia (3 fr. per oka of 2½ lbs.) and honey (3–5 fr. per oka) also sold by *Pavrides*, in the Æolus Street. French spoken at both these shops. — *Vienna beer* at *Berniadakis*, Theseus Street.

**Bookseller.** *Wilberg*, Hermes Street (photographs; Tauchnitz edition). French, German, and English spoken, and information readily afforded.

**Photographs.** The best are taken by *Moraitis*. A good selection of all kinds will be found at *Beck's*, in the Hermes Street.

**Newspapers** (ἐφημερίδες), sold in the streets at 5 and 10 l., will be read without difficulty by those who understand ancient Greek, and the discussions about modern affairs in classic diction will be found entertaining.

**Language.** The colloquial dialect, unlike the written modern language, cannot be understood, even by the most profound Greek scholar, without long practice. Pronunciation: η, υ, οι, ει, and ι all like the English e, αι and ε like a, ευ like ef, αν like ahf, β like v, δ like the th in thus, θ like the th in think. The aspirate is not pronounced. — The most common necessities have lost their ancient Greek names: thus bread ψωμί, wine κρασί, water νερό. How much does it cost: πύσον κοστίζει? The attention of waiters is attracted by ἀκουσον (listen) or ἔλαθον (come). A light for a cigarette, φωτιά. 'No' is όχι; but the most expressive negative is the slight raising of the head and eyebrows termed by the ancients ἀνανεύειν. 'Not' is δέν, yes ναι (pron. nay) or μάλιστα. Money χρήματα, I have έχω, etc. The numerals are the same as the ancient. — The ordinary traveller, however, who limits his excursion to Athens and the immediate environs, will generally find French, Italian, English, or German (at the hotels) sufficient for his purpose.

**Antiquities**, generally genuine, but very dear.

**Money.** On 1st Jan. 1871 the *French currency* was introduced. Pieces of 1 fr. and 2 fr. are in common circulation, and the notes of the Greek bank for 10, 25, and 100 fr. are safe. Visitors will seldom have occasion to transact business in the old currency: 1 drachma = 100 lepta = 90 centimes. The 10, 25, and 100 fr. notes are worth 11 dr. 20 l., 28 dr., and 112 dr. respectively. The following coins are also in circulation: the old Austrian zwanziger, equal to 95 lepta; the Sicilian dollars at 5 dr. 70 l.; old Bavarian, Saxon (or Polish), and Austrian dollars at 5 dr. 80 l.; Spanish, Bolivian, Peruvian, and Mexican dollars at 6 dr.; shillings at 1 dr. 40 l.; and even Turkish coins are sometimes met with.

**Tobacco** for making cigarettes (καπνός, literally 'smoke') and cigarette paper (χάρτο) 10 lepta. Better quality of tobacco called πολυτιμός. — Cigars bad. Hamburg cigars at 10–15 lepta at *Liewen's*, in the boulevard, opposite the Royal Stables. Turkish hookahs (ναργιλέ) are supplied to customers at the cafés.

**Tickets for the Acropolis** (gratis), obtained at the office of the minister of instruction, may be sent for from the hotel; but admission is also obtained by payment of a gratuity. Tickets, however, are necessary for a moonlight visit, which will be found very impressive.

**Carriages**, per hr. 2–2½ fr., per day 22–25 fr., and —

**Horses**, 8–10 fr. per day, both to be had of the hotel-keepers.

**Guides** unnecessary. If desired, enquire at the hotels. Per day 6–8 fr.

**Costumes** in great variety render a walk in the streets of Athens very entertaining to the stranger. The national Greek, or rather Albanian, is the commonest. It consists of a high fez with long, blue tassel, a blue or red jacket with open sleeves and richly embroidered, a vest of similar description, shirt with wide and flowing sleeves, a leathern belt with a pouch for weapons, the white 'fustanella', short breeches, red gaiters, and pointed red shoes. — Artisans, and especially the inhabitants of the islands (νησιώται), wear a different costume of Turkish origin: high fez worn upright, short dark-coloured jacket, red vest, and short wide trousers



of dark green or blue calico, legs sometimes bare, and shoes with buckles. The Cretan costume is similar, but high boots are worn instead of shoes. In cold or wet weather a cloak with a hood (*závna*), made of goats' hair, is worn by all classes. The women generally wear 'French' clothing', but sometimes adorn their heads with a fez with gold tassel. The Albanian peasant-women alone still retain their national costume, consisting of a long petticoat embroidered on the sleeves and skirt, with a short white woollen dress above it; they adorn their hair and necks with chains of coins strung together. — Many fine figures and handsome faces will be observed among the men, but the Greek type of beauty appears entirely to have deserted the fair sex, especially in Attica, where intercourse with foreign countries has altered the character of the race. The ancient ideal is now to be found in a few of the remote mountain-valleys alone.

**Post and Telegraph.** *Post Office* (Pl. 18) in the Stadium Street, near the offices of finance. Letters from England, France, and Germany arrive on Thursdays. Letters for England and France should be posted on Thursday evening, for Germany on Sundays before 11 a. m. — *Telegraph Office* (Pl. 19), adjoining the bank. Telegrams may be given in any language, but French is the safest.

**Steamboat Offices.** Austrian Lloyd (enquiry office only) Athena Street, l. side. Messageries Maritimes, Patissia Street, near Solon the confectioner. Trinacria, Æolus Street, opposite Wilberg the bookseller.

**English Church,** near St. Nicomedes, see p. 356.

*Athens*, the modern Greek *Athēna*, is situated (37° 58' N. lat.) in the great plain of Attica, which is watered by the *Cephissus*, the only river of Attica containing water in summer, and the *Ilissus*, a brook filled only in wet weather. On the N. and N.W. the plain is bounded by *Parnes* and its spur *Ægaleus*; on the E. and S.E. by *Brilessus*, or *Pentelicon*, and *Hymettus*; on the S. and W. by the Saronic gulf. In the centre of the plain rises a range of hills, now called *Turco Vuni*, running from E. to W., and separating the valleys of the Cephissus and Ilissus; the highest of these is the *Lycabettus* (Mt. St. George). The latter is separated by a broad depression from the Acropolis with the Areopagus, and from a range of hills farther to the W. (the *Philopappus* or *Museion*, the hills of Pnyx and of the Nymphs, p. 374), which slope gradually towards the sea.

The modern city lies in the above-mentioned depression, and stretches towards the plain of the Cephissus, whilst ancient Athens during the height of its prosperity included the S. side of the Acropolis and the hills to the W. Athens has never been entirely abandoned since its first foundation. Long after its political fall it continued to be frequented as a school of philosophy, and compared with other Greek towns enjoyed great prosperity. In the middle ages it was the seat of the Franconian dukes, who were at length superseded by the Turks. In modern times, especially in the wars of independence, the city suffered so severely, that in 1835, when the seat of government was transferred hither from Nauplia, it had dwindled down to a poor country-town, with about 300 houses, though it had once numbered 150,000 inhabitants. The Piræus had ceased to exist both in fact and in name. The harbour with a few fishermen's huts

was called *Porto Leone*, from a lion which the Venetians carried off in 1687 to adorn the arsenal at Venice. Since that period, however, Athens has gradually become the most populous city (45,510 inhab.) in Greece. The harbour-town of Piræus, with 6500 inhab., is rapidly increasing. Athens is chiefly indebted for its present thriving condition to its ancient prestige, its situation not being favourable for the capital of modern Greece. Neither commerce nor manufactures flourish here, as the city lies off the great thoroughfare of traffic, and Attica itself is unproductive. The fact of its being the seat of government and the focus of intellectual activity and modern culture now contributes mainly to its extension and development.

The modern part of the city, planned principally by M. Schaubert, a German architect, is handsome and well-built, and resembles other towns of modern Europe. Two straight streets, intersecting each other nearly in the centre of the town, constitute the chief arteries of traffic. One of these, the *Hermes Street* (Ὁδὸς Ἑρμοῦ), begins at the palace square and extends N. to the railway station, where, at the church of Agia Triada, it unites with the road to Piræus. The other main street, that of *Æolus* (Ὁδὸς Αἰόλου), stretches from the 'Tower of the Winds', about the middle of the N. slope of the Acropolis, across the entire city, and is prolonged as the Ὁδὸς Πατισσίας as far as the village of Patissia. The point of intersection of these streets, where the Ὠραία Ἑλλάς café is situated, and a part of the Æolus Street towards the S. form the favourite rendezvous of the male loungers of Athens. Here, and in the adjoining bazaar, the greatest variety of costumes will be observed. Numerous and tortuous lanes diverge from these main streets, but the traveller should not venture into these intricate purlieus. The *Palace Square* and the *Place de la Concorde* (Πλατεῖα τῆς Ὑμονοίας) form the nucleus of another network of streets towards the N. side of the city; the Νεόπολις, or new town, consists of broad and straight streets planted with trees (Boulevards). The two 'places' are connected by the *Stadium Street* (Ὁδὸς Σταδίου) and the *University Street* (Ὁδὸς Πανεπιστημίου). To the l. in the former, when entered from the palace square, is situated the new βουλή, or *House of the Delegates*, and farther on, the offices of the minister of finance (Pl. 25), also on the l., with a pleasant, shady garden at the back. To the r. of the latter is the small church of *St. Theodore* (Pl. 5), one of the most ancient in Athens, and an interesting example of the Byzantine style. Farther on in the Stadium Street, on the r., is the *Post-office* (ταχυδρομεῖον, Pl. 18), and adjoining it the Greek steamboat office (Pl. 16). To the r. in the University Street is the *Rom. Cath. Church* (Pl. 6); then the *Eye Dispensary* (ὀφθαλμοκομεῖον), and the new *Academy*, constructed of Pentelic marble at the cost

of Baron Sina; adjacent to the latter is the University (Πανεπιστήμιον), designed by Hansen.

The **University** (Pl. E, 4), founded in 1837, and organised on the German system, possesses four faculties — theology, law, philosophy, and medicine — which are taught by a staff of 72 professors and lecturers. Connected with the university are the observatory (ἀστεροσκοπεῖον) on the hill of the Nymphs, built and fitted up by Baron Sina, a pharmaceutic school, a library with 120,000 vols., a collection of coins, a cabinet of natural history, and an anatomical museum. All these collections are preserved within the precincts of the university buildings. The number of students (φοιτηταί) is 1200, of professors, ordinary and extraordinary (τακτικοὶ καὶ ἑκτακτοὶ καθηγηταί) 60, of private lecturers (ὑφηγηταί) 12. — Farther on in the same street, on the l., is the richly endowed *Arsakion*, a girls' school, named after its founder Ἀρσάκης, the largest of the kind in Greece.

From the Place de la Concorde the *Athens Street* (Ὀδὸς Ἀθηνᾶς) runs due S., expanding about half-way into a neglected 'place', on the l. side of which there is a carriage-stand. On the r. is the **Varvakion** (Pl. 13), a grammar-school named after its founder Βαρβάκης. It contains the \**Collection of the Archaeological Institute* (ἀρχαιολογικὴ ἐταιρεία), open on Mondays and Wednesdays 3—5 o'clock (visitors knock at the gate to the r. on the ground-floor).

Room to the r. of the entrance: plate in the archaic style, Thetis bringing Achilles his armour; at the sides Neoptolemus and Peleus. Lecythi (slender vases) with coloured reliefs. Mirror-box in bronze, with woman on horseback in relief. Several small comic figures in terracotta. — Corner-room: vases, bronzes, and terracottas. Large vase (on a separate table) representing a scene of mourning, beautifully designed and executed. In an adjoining glass-cabinet two ancient vases, burial and mourning scenes. Between these a toy, with Peleus and Thetis on one side, and Hercules and a sea-monster on the other. To the l. of the entrance a remarkably fine Lecythus, with violet drawing on a white ground; on the r., near the door, well executed terracottas, warriors in relief; in the middle trinkets, chiefly golden wreaths from Attic tombs. — In the antechamber: marbles, among them a large table with combats of wild beasts, and an interesting barbarian's head. — In the adjoining room: later Greek portrait-heads, most of them of presidents of the old gymnasia, Minotaur as fountain-figure, tomb-reliefs, a fine archaic torso from Ægina, etc. — In the last room: painted terracottas, ancient toys and knickknacks, architectural fragments with traces of painting. — Small room opposite: Egyptian antiquities and weapons of the flint-period.

Another road leads direct from the Place de la Concorde to the Piræus (fine view of the sea by evening light); the *Polytechnic*, in this street, is to be transferred to a handsome edifice adjoining the new Museum in the Patissia Street. — From the palace square a boulevard leads S., round the Acropolis, to the Theseum. The above description will enable the traveller to find his way. The natives, be it observed, appear never to know the names of the streets.

At a very early period the favourable situation of this part of the plain of Attica near the sea, around a rock admirably adapted for the erection of a fortress, and watered by two rivers, one of which was never dry (a rarity in Greece), attracted numerous settlers to the site of Athens. Of these some migrated from the coast-districts, others from inland countries, and founded a number of adjacent colonies. The more warlike settled on the Acropolis and its S. slopes, near the Phalerus, the ancient harbour of the city. The union of these settlements into one city (*ἄστυ*), and of the whole of Attica, originally consisting of 12 separate lordships, into a single state (*συνονισμός*), is said to have been effected by Theseus, whilst the city derived its name from Athene, the tutelary deity of the fortress. From that period the numerous substructions in the rock to the W. of the Acropolis, and the semicircular structure in the same neighbourhood, bounded by a massive wall of huge stones (Pelagic construction) below, and a precipice of rock with projecting square stones above (commonly termed the Pnyx, i. e. the Athenian place of assembly), are believed to date. The long period of six or seven centuries of peace enabled the state to pass gradually from the monarchical to a more independent form of government. After the death of Codrus (1066) the kings were superseded by responsible archons, at first elected for life, afterwards for ten years only, and at length superseded in their turn in 633 by nine annual archons. Solon in 594 endeavoured to check this levelling democratic tendency by his salutary laws, according to which a certain census or fortune was a necessary qualification for the different offices, and the political rights of the other classes of citizens were definitely graduated ('timocracy'). Notwithstanding his efforts, however, he lived to see the supreme power usurped by the tyrant (i. e. sole governor) Pisistratus, an ambitious man, but a mild ruler and a patron of art (560). Although twice banished he succeeded in retaining the sovereignty till his death, and bequeathed it to his two sons, Hippias and Hipparchus. — Athens was indebted to the Pisistratidæ for a most brilliant development, and now began for the first time to display a taste for art and decoration. In the valley to the N. of the Areopagus, to the E. of the Theseion, the market-place was founded; the Acropolis, again the seat of the sovereigns as it had been in the earliest period of Attic history, was covered with sumptuous edifices; and the foundations of the magnificent temple of Zeus Olympius, remains of which are still extant, were laid on the Ilissus. All this magnificence, however, could not compensate for the absence of constitutional liberty. In 514 Hipparchus fell by the hand of Harmodius and Aristogeiton, two Athenian youths, and in 510 Hippias was banished with the aid of the Spartans. Under the guidance of Cleisthenes, however, who contributed greatly to restore a complete democracy, Athens succeeded in shaking off the Spartan supremacy, and in greatly extending her power by a victorious war against Thebes and Euboea (509). During the war with Ægina, which at that period was greatly superior to Athens in maritime power, the Attic fleet was also gradually developed. For its most remarkable rise, however, the little state was indebted to the Persian wars.

The petitions of the oppressed Greek cities in Asia Minor for help had been responded to by Athens alone, and she therefore drew on herself the resentment of Darius, King of Persia. An army of upwards of 200,000 men, with a vast fleet, was sent by him across the Ægean Sea, and the complete destruction of Eretria in Euboea, which had also rendered assistance to Asia Minor, appeared but the prelude to the fate of Athens. But contrary to all expectation the Athenians under Miltiades, supported by the Plataeans alone, totally defeated the Persian army, although fifteen times greater than their own, in the plains of Marathon, 12th Sept. 490. The position of Athens was rendered still more powerful and glorious by the memorable campaign of Xerxes against Greece. The Spartans under Leonidas, after a heroic resistance, having been destroyed at Thermopylæ, the whole army and enormous fleet of the Persians bore down on Attica to avenge the defeat of Marathon. The Athenians sought refuge in their ships, abandoning the city to the enemy; but the power of the latter was entirely broken by the decisive naval battle in the straits of

Salamis. 5th Oct. 480, due mainly to the firmness of Themistocles. The Athenians had hardly re-erected their city when they were again compelled to abandon it by the invasion of Attica by Mardonius with the remnant of the Persian army, which, however, was finally defeated in the Plains of Plataea in 479. The state which had acted the most prominent part in the war now reaped the greater share of its advantages, viz. the leadership in the war of retribution, and the hegemony of most of the continental states and of all the islands of the Archipelago. It therefore happened that the re-erection of the city was contemporaneous with the period of its greatest glory: money flowed in from all quarters, and art was developed to its highest consummation. Three men participated in the task. Themistocles provided for the safety of the city and the harbour, which he prudently transferred to the Piræus; Cimon embellished the lower part of the city, especially the market-place, and completed the fortification of the Acropolis by the wall on the S.; and finally Pericles, aided by Phidias, brought the architectural activity of the day to its culminating point, and embellished the Acropolis with those immortal works which have been the wonder of all ages, and are unsurpassed in excellence of design and perfection of execution. Whilst the city was thus undergoing embellishment, the state progressed steadily in spite of all obstacles: the democracy was perfected, the Persians had been defeated by Cimon in two glorious battles (on the Eurymedon, and at Salamis in Cyprus), and on the continent of Greece Athens had attained the zenith of her power, which she enjoyed until the long fostered jealousy of Sparta led to open war. After various vicissitudes the Peloponnesian War (431—404) ended with the complete humiliation of Athens and the Piræus; the 'long walls' between the city and harbour were taken down, the fleet was surrendered, and an oligarchy of 'Thirty Tyrants' established at Athens by the Spartans. In 403 Thrasybulus succeeded indeed in restoring the democracy; in 393 Conon, after having defeated the Spartans in the naval battle of Cnidus, rebuilt the long walls, and Athens succeeded in forming new alliances with some of the islands; but all this was a very feeble reflex of her ancient glory. In vain did Demosthenes exhort his fellow-citizens and the whole of Greece to resist with energy the encroachments of Philip of Macedon; and when at length they were roused from their apathy, it was too late. The liberty of Greece was for ever extinguished on the battlefield of Chæronæa (338). After that period Athens never succeeded in recovering her political importance.

The material prosperity of the city, however, suffered little at first from this political decline. In the year of the Battle of Chæronæa the frugal administration of Lycurgus, a patriotic orator and patron of art, commenced; and he succeeded in completing the theatre, constructing the Stadium, and filling the Piræus with ships and equipments of war without impairing the finances of the state. As the city of the greatest poets of antiquity, and as the seat of the schools of philosophy founded by Plato, Aristotle, and Zeno, Athens continued to flourish for centuries, owing her prestige mainly to her ancient glory. Reverence for her former greatness alone induced her conquerors to spare the city the full humiliation of defeat, and even in the time of Hadrian (2nd cent. A. D.) Athens was indebted to this feeling for many handsome buildings and liberal grants. — The Macedonian régime altered the external aspect of the city but little. In 322 a Macedonian garrison was established on the hill of the Museum, and with its support Demetrius of Phalerus governed wisely (318—307). In 287 the Macedonians were expelled by a revolt, but returned soon afterwards, retaining possession of the city until it became a member of the Achaean League. The supremacy of the Macedonians was followed by that of the Romans, which existed *de facto*, notwithstanding their declaration (196) of the freedom of the whole of Greece, and *de jure* after the destruction of Corinth (146). After an insurrection of slaves (133) had proved most disastrous for Attica, Athens espoused the cause of Mithridates, and was in consequence besieged by Sulla and severely chastised (86). The Piræus was destroyed on that occasion, never again to be restored to its ancient impor-

tance. Notwithstanding the favour shown by Athens to the cause of Pompey, and afterwards to that of Brutus, Cæsar and Augustus were well disposed towards the city, and were imitated in this respect by the subsequent emperors of Rome. Her greatest patron was Hadrian (A. D. 117—138), who completed the Olympicum begun by the Pisistratide, founded the Hadrianopolis, a new quarter on the E. side of the city, and provided it with aqueducts. At the same period Herodes Atticus, a wealthy Athenian citizen, erected the Odeum, which derives its name from him, and provided the Stadium with marble seats. Thus down to this late era the external splendour of Athens continued to increase; but a period of stagnation succeeded, and the gradual decline of the city soon commenced. Christianity was not established here till the end of the 4th cent. after Christ, notwithstanding the preaching of St. Paul and the 'Christian edicts' of Constantine (312), Theodosius (396), and other emperors; and the heathen temples were not finally converted into churches till the 6th cent., at the close of which the schools of philosophy and the gymnasia, the last strongholds of heathenism, were closed by Justinian. — The political repose of Athens was rudely disturbed by the barbarian hordes who invaded Greece (A. D. 253), and the city was refortified; but in 267 it was captured by a band of Heruli, Goths and other Northmen. Resistance to these invaders was the last effort of the Athenian arms. A dark but disastrous age succeeded. In the 4th cent. the city was twice besieged by Alaric and the Ostrogoths, the coasts were plundered by Vandals, and the feeble arm of the Byzantine emperors was unable to protect Greece against the incursions of the Bulgarians, the Slavonians, and the Saracens, the first of whom established themselves in every part of Greece. In 540 Athens is said to have been surrounded by a new wall, and in 660 the Emp. Constans II. resided here, but for many centuries after that period the once glorious capital of Greece is consigned by history to complete oblivion.

About the beginning of the 13th cent. Greece was nearly in the same condition as at the present day; the modern Greek language had been developed, and the combination of Greek, Slavonic, and Albanian elements completed. — After the conquest of Constantinople by the Latins (1204), Boniface of Montferrat, as King of Thessalonica, obtained the supremacy of the whole of Greece, and invested Otho de Laroche, first as Megascyr ('lord'), then as Duke, with Athens and Bœotia as feudal fiefs. At the close of the 13th century Walter de Brienne obtained possession of the Duchy, and with the aid of Catalonian knights extended his dominions, but was afterwards deposed by them. In 1312 these knights proclaimed their leader, Roger Deslaur, Duke of Athens, after whose death they ceded the Duchy to the Arragonese King Frederick of Sicily. In the 14th cent. Athens was governed by the officers of the latter, until the Catalonian party was defeated by Rainer Acciajuoli, lord of Argos and Corinth, who then became Duke (1394). Half a century later, Athens was conquered by the Turks under Omar, after an obstinate resistance (1456). The lethargic condition of the city was next disturbed by the Venetians, who took it in 1461; and Athens was again conquered by them in 1687, under the Doge Morosini. On the latter occasion the gunpowder in the Parthenon was ignited by a bomb, and that sumptuous structure, which had till then survived the surrounding desolation, was reduced to a heap of ruins. The Propylæa had already been destroyed by an explosion at an earlier period.

During the dark ages the history of Athens had been shrouded in such profound obscurity, that the first investigators who turned their attention to it might almost be said to have re-discovered the city. The earliest researches were made by Cyriacus of Ancona, a collector of inscriptions (1437), by Prof. Kraus of Tübingen (1573), who carried on an erudite correspondence with Greek savants, and by French Jesuits (1645). In 1670 the first drawings of the monuments were executed, and Athens was soon afterwards visited by the scholars Spon and Wheeler. Since that period scientific research has been very greatly extended.

In 1770 the first rebellion against the Turkish yoke took place; and although it was quelled at the time, peace was never again thoroughly

re-established. The struggle was heroically carried on for many years by the Suliotes of Epirus, and a conspiracy (the *εταρεία*) to shake off the hated thralldom gradually spread over the whole of Greece. On 1st Feb., 1821, the insurrection unexpectedly broke out in Wallachia, and on 4th April in the Peloponnesus. On 9th April a provisional government began to hold its sessions at Calamata in Messenia. The islands of Spezzæ, Hydra, and Psara declared their independence; Athens was taken, and the Turkish garrison besieged in the Acropolis, and throughout the whole country the cause of the insurgents prospered. In 1822 less progress was made, but Acro-Corinth and the Acropolis of Athens (22nd June) fell into the hands of the Greeks. Disunion in the camp of the revolution and the military superiority of Ibrahim Pasha threatened the cause of liberty with utter destruction, and on 26th Aug., 1826, the Acropolis was recaptured by the Turks. The great European powers, however, interfered at this juncture (1827), and the naval Battle of Navarino was fought (20th Oct.). At the close of the year Capodistrias was appointed president, and on 3rd Feb. 1830 Greece in its present extent was declared an independent state by the protocol of London. After the murder of Capodistrias (1831) a civil war broke out, but was terminated by the arrival of the young King Otho of Bavaria (30th Jan. 1833). In 1835 the seat of government was transferred from Nauplia to Athens, and Otho I. began his career as an independent sovereign. On 15th Sept. 1843, a military revolution broke out, in consequence of which all the Germans were banished and a liberal constitution proclaimed. After numerous disturbances a new insurrection broke out on 22nd Oct. 1862; the King, then on a journey through the Peloponnesus, did not return to Athens, and on 24th Oct. quitted the country for ever. The present King George, second son of the King of Denmark, landed at the Piræus on 30th Oct. 1863, and on his accession the Ionian Islands were added to the dominions of Greece. Since that period Athens has prospered, and it is hoped that a happier future is now in store for her.

The **PLACE DU PALAIS** (Pl. E, 5, 6), where the principal hotels are situated, is taken as the starting-point in the following description of the city. The chief attractions may be seen in the course of two excursions, the first of which can be made by carriage. The palace square, situated at the E. end of the Hermes Street, with an octagonal pavilion in the centre, and a quadrangular garden on the E. side, is bounded by the **Palace** (τὰ ἀνάκτορα), erected in 1834—38 from designs by Gaertner, and the private property of the ex-king Otho (d. 1867); the stipulated purchase-money has not yet been paid (garden, see p. 375). Turning to the r., the traveller passes the *Church of St. Nicomedes* (Pl. 8), founded in the 8th cent. by Irene, Empress of Byzantium, now employed as a Russian church (below it is an interesting crypt, once a Roman bath). Farther on, to the r., is the *English Church*, beyond which the great square of the **\*Olympieum** (Ὀλυμπιεῖον), or *Temple of Zeus Olympius* (Pl. E, 8), is reached. At the extremity of the square, on an artificially restored plateau, rise sixteen columns of the imposing structure.

About the year B. C. 530 Pisistratus began to erect a sumptuous temple on a spot which had been dedicated to religious rites from the earliest ages. The plan was entirely abandoned till the year B. C. 174, when it was revived by King Antiochus III. of Syria, and the grand designs of his architect Cosutius were the marvel of the age. '*Templum unum in terris inchoatum pro magnitudine dei*', says Livy of this structure. Antiochus

died without completing it, and in 68 Sulla caused some of its columns to be conveyed to Rome. Augustus caused the work to be again resumed, and it was at length completed by Hadrian (A. D. 135). The statue of the emperor stood beside that of Zeus, a figure elaborately wrought in gold and ivory, and the precincts of the temple are said to have been surrounded by a perfect forest of statues of the vain-glorious monarch. On the W. and E. side of the temple respectively there were ten columns, on the N. and S. sides twenty-one, the colonnades at the ends being triple, the seat the sides double. When in a perfect state, therefore, the temple was enclosed by 120 Corinthian columns in all, each 64 ft. in height and  $7\frac{1}{4}$  ft. in diameter, exclusive of the six columns between the 'antæ' and the 'cella'. The entire structure was 380 ft. long and 184 ft. wide, and next to that of Ephesus is the largest Greek temple extant.

Of the sixteen columns still extant, most of them with the architrave, thirteen belong to the S.E. angle, and three to the inner row of the S. side. The central column of the latter was overthrown by a gale in Oct. 1852. The capitals, of the already degenerating Corinthian order, consist of two pieces, and are 10 ft. in breadth at the top. On the architrave of two of the columns a *στυλῖτης*, or 'hermit of the columns', constructed his aerial cell in the middle ages. The visitor may indulge in a cup of coffee beneath the columns, and enjoy a superb view of the Sinus Saronicus, Ægina, and the coast of Argolis.

The **\*Gate of Hadrian** (Pl. 9), still well preserved, forms the entrance from the W. to the precincts of the temple and the Hadrianopolis, or quarter of the city founded by Hadrian. The gateway is 23 ft. in width; on each side two Corinthian columns project; on the W. side their bases, and on the E. their architrave is still visible. Above the gateway rises a second story. In the centre there was originally a double niche, with half-columns, surmounted by a pediment. The upper story is borne by an architrave supported by Corinthian columns, 64 ft. in height. An inscription on the E. side of the architrave is to the effect that, 'This is the city of Hadrian, not that of Theseus'; that on the W. side. 'This is Athens, the ancient city of Theseus'. The oblique position of the archway is explained by the fact that the road out of the city led in this direction. A few paces towards the S., down the steep slope of the precincts of the temple (on the l. are the vast substructures of the terrace), rises the celebrated spring *Collirrhoe* (the 'beautifully flowing'; Pl. E, 8), also named *Enneakrunos* (the 'nine-piped'), from the conduits constructed by Pisistratus. A mass of rock here lies across the bed of the Ilissus, which is generally dry, and a streamlet trickling at its base feeds a small pond where the washerwomen of Athens are frequently found pursuing their prosaic avocations.

Proceeding towards the E. from the Olympieum, and passing a small island in the Ilissus, formerly the site of a shrine of Demeter, now occupied by a shady coffee-garden, we cross the bed of the Ilissus and reach the **Stadium** (Pl. F, 8), founded by



the orator Lycurgus, B. C. 330, and provided with seats of Pentelic marble by Herodes Atticus, A. D. 140. In 1869 and 1870 the buried part at the back was excavated by order of King George I. The race-course, 650 ft. long and 106 ft. in width, is bounded on the S. side by an elliptical barrier (σφενδόνη), and in its whole length by a parapet on each side. Along the outside of the latter ran a corridor 8 ft. broad, paved with marble, through which the spectators passed to their seats (accommodation for 50,000). The marble of the tiers of seats found during the excavations has been converted into lime in the neighbouring kilns. A large double statue found here is placed in the lower corridor of the royal palace. In the S.E. corner there is a passage through the rock, the purpose of which is unknown. The stadium was reached by an ancient stone bridge over the Ilissus, which stood till 1769, when it was demolished by the Turks in order to obtain material for the town-walls. It is now restored. The ancient substructures are still visible.

We now return to the Olympieum, enter the modern Hadrian Street (Ὁδὸς Ἀδριανοῦ) through the Arch of Hadrian, and proceed in the direction of the Acropolis. The Ὁδὸς Διονύσου, the first street to the l., leads (passing the *Eleusinium*, the ruins of an ancient edifice in the wall on the r.) to a waste piece of ground adorned with the graceful choragic \***Monument of Lysicrates**, popularly called the *Lantern of Demosthenes*. On a square basement, 13 ft. in height, rises a small circular temple in marble, 21 ft. in height, borne by six slender Corinthian half-columns. The roof with the beautiful flower which adorns it, constructed of a single stone, was formerly surmounted by a tripod. The frieze represents the metamorphosis of Tyrrhenian pirates, who had attacked Dionysus, into dolphins, a finely conceived scene. The inscription on the architrave records that Lysicrates carried off the prize with a chorus of boys, B. C. 335. The victors in the Dionysian competitions received a tripod as a prize, which they afterwards exhibited to the public, and this monument was destined for that purpose. The monument stood for many years in the court of the French Capuchin monastery, where Byron once took up his quarters in it for the night.

The Boulevard may be regained hence by the Ὁδὸς Βύρωνος (opposite the military hospital); but the ascent to it by the dirty Ὁδὸς Διονύσου is shorter. At the end of the houses, at the point where the Odeum of Pericles once stood, a pleasing view is obtained of the palace and its garden, Hymettus, Pentelicon, and the Lycabettus: the large grotto on the r. appertained to the *Eleusinium*. Beyond the abrupt S.E. angle of the rock stands the \***Theatre of Dionysus** (Pl. C. 7), which is reached at the level of the broad passage encircling it (ὁδὸς ζωνῆς). Above, on the r., rise two columns, which once bore triumphal tripods;

below is a grotto, now dedicated to 'Our Lady of the Golden Grotto', whence the remains of the choragic monument of Thrasyllus, destroyed by a bombardment in 1827, are visible. The rows of seats are only preserved in the lower part of the theatre, which was excavated in 1862; the most interesting is the lowest tier, for the priests, constructed of marble, with the seat for the priest of Dionysus in the middle. After having long been content to employ wooden scaffoldings, the Athenians founded a stone theatre B. C. 500, but it remained unfinished till the time of Lycurgus (p. 354). Frequent alterations were made at subsequent periods, especially by the Emp. Hadrian, and again by the Archon Phædrus in the 3rd cent. after Christ. The stage, with the semicircular orchestra in front of it, was the portion chiefly altered, so that little probably now remains of that on which Æschylus, Sophocles, and Euripides exhibited their dramas. The theatre is divided into thirteen sections (*κεκλιθεῖς*), one for each of the thirteen 'Phylæ' or tribes, and could contain upwards of 30,000 spectators. The wall of the stage is adorned with good reliefs and stooping Sileni as supporters. — The theatre lay in the sacred district of Dionysus, to whose temple the foundations at the back of the stage probably belonged. Here, too, stands the circular \*altar of Dionysus, which was formerly in the orchestra.

On the W. side of the theatre is situated the Stoa, erected by Eumenes II., King of Pergamum, but afterwards built over by Frank and Turkish walls. Near it is the \***Odeum of Herodes Atticus** (Pl. 32), also called the *Odeum of Regilla*, that being the name of the wife of Herodes, to whose memory it was erected (B. C. 140). The façade is constructed in the Roman circular style, and in the E. and W. wings portions of all the three stories are preserved. A niche by the W. entrance (keys kept by an invalide in the wooden hut) contains a statue of a magistrate. Here, too, only the lower part of the tiers of seats, which were covered with Pentelic marble, is preserved. Adjoining these was a narrow passage, above it another tier of seats, over which rose a colonnade. The lower part is divided into five, the upper part into ten sections by means of flights of steps. The theatre was capable of containing 6000 spectators, and was covered with a magnificent roof. The stage, which was approached by five steps from the orchestra, is still well preserved. The apertures in front of it belonged to the apparatus by means of which, according to the ancient plan, the curtain was dropped, instead of raised, at the beginning of the scene. The Odeum appears to have been burned down at an early period, and afterwards to have served as an outwork of the Acropolis. In 1857 the ruins were excavated. The light-coloured line on the exterior shows the extent to which it was formerly buried. A white marble

slab here is to the memory of the 'philhellenist' Fabvier, who was commandant during the defence of the Acropolis in 1827.

Following the W. wall of the Odeum the visitor can now reach the Acropolis from this point; but it is preferable to keep to the carriage-road, and to diverge to the r. by the watchman's house opposite the monument of Philopappus on the Museion. About half-way up, to the l. of the path, is situated the **Areopagus** (*Ἄρειος Πάγος*, 'Hill of Ares'; Pl. A. 7), a rugged mass of rock which still retains its ancient name. The sixteen steps are those which the judges of the Areopagus, the highest judicial tribunal at Athens, ascended to their nocturnal sessions. The two spaces on the summit afforded the sole, and somewhat limited accommodation for judges, prosecutors, and defendants. \*Fine view hence over the city and the plain. In the profound and gloomy ravine, at the base of the abrupt precipice on the N., was situated the shrine of the Erinyes or Eumenides. This was the scene of Æschylus' tragedy of that name.

A few paces higher up the slope is the entrance to the Acropolis named the 'Beulé', after its discoverer, a Frenchman of that name. Down to 1852 it was completely built over by bastions. The gate in its present form, composed of fragments of older structures, is not earlier than the 3rd cent. of our era, but the low towers at the sides are ancient, and this was doubtless an approach to the Propylæa. This entrance is now always closed, and the visitor must proceed farther to the S. and pass through a vaulted passage of modern construction, corresponding, however, to the old causeway leading to the Acropolis. Visitors knock at the gate, and are then accompanied by the invalide soldier who admits them. The first object of interest is a number of reliefs and statues to the l., adjacent to the watchmen's huts. Then on the l. the large \*tomb of Phrasicleia: an archaic statue of Athene in a sitting posture (headless); archaic \*relief of a woman mounting a chariot. On the opposite side: two \*reliefs of dancing women, both in a graceful attitude, but in different styles. A second door leads to the real precincts of the —

### \*\* Acropolis.

Passing round the wall which supports the Temple of Nike, the visitor stands before the *Propylæa*, the grand entrance to the Acropolis with its numerous temples, aptly termed by an ancient orator a 'votive offering to the gods'.

The Pelasgians, the traditional aboriginal inhabitants of Attica, are said to have levelled the upper part of the rock and rendered its sides more precipitous by artificial means, while they protected the only accessible entrance on the W. side by an outwork with nine gates. The castle then became the residence of the kings of Athens; justice was administered at the gates of their palace, and the principal temples were in the vicinity. The courts of judicature and public offices were afterwards transferred to

the lower part of the city, while the castle remained sacred to the gods. The Pisistratidæ alone of subsequent rulers took up their quarters here. They erected on the site of the Parthenon a temple of Athene, called Hekatompedos or the 'hundred-footed' from its vast dimensions, and erected a more magnificent entrance to the Acropolis, both of which were destroyed by the Persians (480, 479). The N. wall was first restored by Themistocles, and its hasty construction is indicated by the fragments it contains of columns and beams belonging to the previous edifices. Cimon rebuilt the S. wall and the Temple of Nike in a more splendid style. Pericles, however, conceived the idea of restoring the temples of the gods, to whom Greece manifestly owed her preservation, and to erect imperishable memorials of the glory of Athens. Accordingly in 448 vast building operations were commenced on the Acropolis under the superintendence of Phidias and a staff of the most talented architects and sculptors. Within the incredibly short space of ten years the PARTHENON was completed, and the Propylæa were erected in 437—32. These structures were at the same time a marvel of architectural talent and the most exquisite taste, and stood almost uninjured till the 18th cent. The highest point of the plateau (500 ft. above the sea-level; 360 yds. long, 180 yds. wide) was occupied by the Parthenon, i. e. the temple of the virgin (*παρθένος*) Athene, designed by the architects Callicrates and Ictinus, and it continued sacred to that goddess down to the 6th cent. of our era. It was then converted into a church dedicated to the Virgin (*Θεοτόκος*), and in 1205 was made the Roman Catholic metropolitan church of Athens by the Franks. In 1459 the Parthenon became a Turkish mosque; and after the unfortunate explosion caused by the Venetians in 1687 a smaller mosque was erected among the ruins. The Parthenon was discovered in this condition by Lord Elgin, the English ambassador, in 1801, who caused a number of the metopæ, a considerable portion of the frieze, and the best statues of the two tympana to be carried off. The fragments that now remain are still the greatest ornament of the Acropolis. — The PROPYLÆA, erected by the architect Mnesicles in five years (437—32), consisted of a vast arched entrance-gateway, with two unequal wings, a masterpiece of inventive talent and perfect workmanship, and regarded by the ancients as the gem of the Acropolis, superior even to the Parthenon itself. In the 13th cent. the Franks established the government offices of the Duchy in the N. wing, and erected the 'Frank Tower' over the S. side. The Turkish Pasha afterwards resided here, until the central part of the structure was blown up in 1656. The various bastions which concealed the columns were removed in 1434—36. — The ERECHTHEUM, the third important ruin of the Acropolis, comprised within its ample precincts the most ancient and venerable shrines of Athens. Here Pallas Athene, the tutelary goddess of Athens, and her first priestess Pandrosus, were revered; here were the tombs of the mythical kings Erechtheus and Cecrops; here, too, were the sacred olive-tree planted by Athene, and the salt-spring caused to flow by Poseidon, during the contest of these two deities for the possession of the country. The structure was partially restored after its destruction by the Persians. A more complete restoration was undertaken about the beginning of the Peloponnesian war (431), but not completed. The works were resumed in 409, and finally finished in 393. The delicacy of the Ionic columns and the ornamentation is admirably in keeping with the moderate proportions of the edifice. It was converted into a church at the same period as the Parthenon. From the 13th to the 15th cent. it was the residence of the Frankish dukes, and was subsequently occupied by the harem of the Pasha. Lord Elgin carried off one of the Ionic columns of the E. side and one of the Caryatides, and another was thrown down by a Turkish cannon-ball in 1825, so that the S. colonnade fell, and was not re-erected till 1846. The N. colonnade was also destroyed by the cannonade of 1826, shortly after which a storm overthrew the W. wall. — The excavations on the Acropolis, although frequently interrupted, were carried on from 1834 to 1862.

On the r., beyond the second modern gateway, rises the *πύργος*, or culminating point of the S. wall, erected by Cimon:

on the l. is the Beulé Gate with the towers which flank it, and the broad flight of steps; below the spectator are the deep ruts of the ancient road to the Acropolis, and opposite to him the basement, of Hymettian marble, 28 ft. in height, which once bore a *Statue of Agrippa*. Beyond the latter, below a bastion erected by General Odysseus in 1822, is the *Clepsydra*, or castle-well (lights necessary in exploring it), to which ancient stairs with modern vaulting descend. The hollow on the l. of the entrance is the *Grotto of Apollo Hypacraeos* (i. e. 'under the hill'), where, according to tradition, Creusa, the daughter of Erechtheus, was surprised by Apollo, and afterwards became the mother of Ion, the ancestor of the Ionians. — The visitor should now return to the Propylæa. The flight of steps which ascended hence was divided half-way by a landing, a portion of which with its gutters still occupies its original position, and was the route taken by the great Panathenæan processions to the summit of the Acropolis. The traces of the ancient steps on the r. side indicate that they lay somewhat higher than the modern.

To the r. of the S. wing of the Propylæa stands the elegant Ionic **\*\*Temple of Athene Nike** (Pl. 37), or **Nike Apteros** (i. e. 'of unwinged Victory', as it was confidently hoped that the goddess would never forsake the Athenians). — The edifice was reconstructed by German architects in 1835–36 on its original site, the fragments having been recovered from a Turkish bastion into which they had been built. This diminutive temple, 28 ft. high, 20 ft. wide, stands on a basement of three steps: each façade has four Ionic columns, 14 ft. in height, 2 ft. in thickness, but there are none at the sides (the temple is therefore an *'amphiprostylus'*). The mutilated frieze, part of which is now in England, and is replaced by a worthless imitation in terracotta, represents combats between Greeks and Barbarians, but is of more recent date than the Parthenon and the Propylæa. From the small flight of steps to the W. end of the wall a balustrade of marble formerly extended; part of the relief which decorated it is now preserved in the interior of the temple. — The *\*winged Nike*, fastening her sandal, *\*two Victories* leading a bull to the sacrifice, and a *\*flying Nike* are all admirably executed. Magnificent view of the sea, Ægina, and the coast of the Peloponnesus as far as Hydra. Ægeus is said to have thrown himself headlong from this point in despair, when he perceived the ship of Theseus returning from Crete with black sails, instead of white, as promised.

The **\*\*Propylæa** (Pl. 25) are now entered. The structure consists of three portions: the central gateway, and the two wings on the N. and S. The gateway, 61½ ft. in width, consists of two colonnades, situated towards the W. and E. in front of the wall containing the gates themselves (*πρόπύλαια*, i. e. what lies in front of the *πύλαι*, or gates). Above each of these rose pediments

on both sides, and each was borne by six Doric columns (31 ft. high,  $4\frac{1}{2}$  ft. thick), the intercolumniation, where the road passes through, being 14 ft. in width, whilst the other columns are about  $7\frac{1}{2}$  ft. apart. The depth of the W. portico, rising boldly on a basement of four steps on the slope of the hill, is  $45\frac{1}{2}$  ft., and it was supported by two rows of slender Ionic columns, three in each (36 ft. high,  $3\frac{1}{4}$  ft. thick: fragments of the capitals lie in the colonnade). The wall with the five gates lies five steps higher, the highest of which consists of bluish Eleusinian marble. The quadrangular apertures were formerly surrounded with rich decorations ('antepagmenta') and closed by bronze gates. — The six columns of the E. colonnade are another step higher, and 23 ft. distant from the wall with the gates. The huge stone beams which spanned this wide space, as well as those which extended from the N. and S. walls of the W. portico to the Ionic columns (some of them are seen reconstructed of the fragments in the colonnade), are among the largest hewn stones in existence, and were universally admired by the ancients. Even this approach to the Acropolis was profusely adorned with statues and reliefs, to which the three draped Graces, executed by Socrates, and the Hermes Propylæus belong. The striding limbs of a statue on the S. side of the Propylæa are supposed to be a fragment of the latter. Architectural relics, inscriptions, and fragments of statues now lie here in confusion.

The two wings of the Propylæa project 26 ft. towards the W. In front of the N. wing (on the l. as the visitor ascends) is a portico 13 ft. in depth, supported by three columns between the 'anta' (i. e. the columns immured in the bounding walls). Beyond this is a quadrangular space 37 ft. in depth, lighted by windows above, and called the *Pinacotheca*, from having been used as a gallery for pictures by celebrated masters. The edifice as far as the frieze with its triglyphs, as well as its substructure, is admirably preserved; but the roof was destroyed in the middle ages when a story was added. Among the numerous relics preserved here the most interesting are the small reliefs which once adorned inscriptions recording the rendering of the accounts of public officials, and which show us the form of the celebrated statue of Athene in the Parthenon, executed in gold and ivory by Phidias. — The S. wing consisted of a colonnade 18 ft. in depth only, where a sentinel was usually posted. It is now built over by the 'Tower of the Franks', in the wall of which, in the interior, two of the columns are still visible. To the W. of the tower the anta is still preserved, and on the marble slabs are traces of a buttress, a corner-column, and an iron railing between them. — The marble slabs lying obliquely and projecting from the colonnade, and the remains of a building to the S., as well as a buttress on the S. wall of the central structure, belonged to the

gateway of the Pisistratidæ. The wall of polygonal blocks here is a relic of the ancient Pelasgic fortress.

Passing through the Propylæa, we ascend the gradual slope of the Acropolis, now a vast field of ruins, presenting a profoundly impressive scene. Here the spectator should endeavour to picture to his mind the imposing Parthenon, rising above all (on the r.), the charming Erechtheum (on the l.) with its rich sculpture and brilliant colouring, and the numerous smaller shrines; then the profusion of votive offerings and the forest of statues and groups which greeted the eye here when the bronze gates of the Propylæa were opened to admit the Panathenæan procession. He will then be enabled to appreciate the just pride of Aristophanes when he exclaims: —

*'Oh thou, our Athens, violet-wreathed, brilliant, most enviable city!'*

The numerous square depressions in the rock, of various sizes, all mark the spots where votive offerings were placed, while the pedestals scattered about on every side, were once adorned with statues. Thus, adjoining the S. column of the E. colonnade, is the basement of a statue of Athene Hygeia (Athene as the goddess of health), executed by the sculptor Pyrrhus, and erected by Pericles to commemorate the marvellous fact that the goddess had appeared to him in a dream, and prescribed a remedy for a favourite slave who had been injured during the building of the Propylæa. The two large pedestals near it perhaps belonged to the Boy with the censer, by Myron, a contemporary of Phidias, and to the Perseus with the head of the Medusa, by Lycius. The perpendicular wall of rock on the r., near which numerous votive offerings were placed, once bore the wall enclosing the sacred precincts of Artemis Brauronia (thus named after Brauron in Attica, the chief seat of her worship). These precincts were approached at the E. extremity by several low steps, flanked with votive offerings, and the temple itself lay in the S. E. portion of the enclosure. By the castle-wall, beyond the foundations of this temple, lie fragments of the fretted and painted ceiling of the Propylæa, together with numerous other relics. The most celebrated of the figures here was that of the mythical Trojan horse in bronze, by Strongylion, a contemporary of Phidias, the basement of which is among the ruins to the W. of the enclosure. A vertical cutting in the rock separates this sacred region from that of Athene Ergane (i. e. Athene as patroness of all kinds of work) to the E. A long basement in the latter once bore the statues of a whole family, executed by the celebrated Sthenis and Leochares. The statues were afterwards erroneously designated by inscriptions as those of Trajan, Germanicus, and Drusus. The steps in the rock in front of the Parthenon were employed solely for the erection of votive offerings. The levelled surface on the S. E. side of this terrace was the site of the temple of the goddess.

A large basement on the opposite side, of which a few blocks are still extant, bore the colossal statue of *Athene Promachus* ('foremost fighter'), a work of Phidias. It was 64 ft. in height, in full armour, and leaning on a lance, the gilded extremity of which formed a landmark to mariners as they approached Athens from Cape Sunion. Between this point and the temple passed the road ascending from the Propylæa, its direction being indicated by traces of ruts and gutters in the rock; it then skirted the N. side of the Parthenon, in order to approach it from the E. side.

The **\*\*Parthenon** (ὁ Παρθενών; Pl. 33) was intended to form the crowning feature of the Acropolis, and to have this effect also when viewed from below. It is therefore situated at the N. E. angle, on the culminating point of the rocky plateau. On the summit of the rock was a vast substructure ('sterobates') of porous stone, 21 ft. in height on the S. side, forming a platform 266 ft. long and 121 ft. wide, on which the marble 'stylobates', 6 ft. in height, rose in three steps. The bases of the columns of the Parthenon were therefore nearly on a level with the summit of the Propylæa. Curiously enough, these steps are not perfectly horizontal, but slightly convex. The upper surface, 243 ft. long and 108 ft. wide, supported eight columns at each extremity and seventeen at each side (the corner columns being counted twice), in all forty-six columns, 36 ft. high,  $6\frac{1}{2}$  ft. in diameter. On these columns rests the architrave, and above it are the triglyphs, one of which is over each column, and one over each intercolumnium. Between these were the metopæ, or interlignia, each of  $4\frac{1}{2}$  sq. ft., fourteen in number at each end, thirty-two on each side, in all ninety-two. Each metope was adorned with a scene or figures in high relief, but these works of art have been almost entirely destroyed, partly by exposure to the weather, and partly by relic-hunters. Those of the E. and W. sides, eleven on the N. and one on the S., still occupy their original places; sixteen from the S. side are now in London, one in Paris, and one is shown in the Parthenon itself. The metopæ of the E. side represent exploits of Hercules and Theseus, those which remain on the N. are sacrificial scenes, all in a somewhat severe style. The combats of the Lapithæ and Centaurs on the W. and S. are more animated. The pediments (ἀετώματα), rising over the E. and W. extremities, contained representations with numerous figures over life-size, and entirely detached (eighteen statues in the W. tympanum alone). Those still extant (most of them in the British Museum) are the finest specimens we possess of ancient art. On the E. side the miraculous birth of Athene from the head of Zeus was represented. The only remains still here are two heads, in the angles, of the horses which drew the rising chariot of the sun (Helius), and a head of one of the horses attached to the descending chariot of the moon (Selene). The



W. tympanum contained the Contest of Athene with Poseidon for the possession of Attica; the group of Hercules and Hebe is still in its original position. (Persons not liable to giddiness may ascend the staircase of the minaret and reach the statues in the tympanum.) Within the peristyle, between the projecting *antæ* of the cella, and two steps higher, stands on each side a series of six Doric columns (6 ft. thick), forming on the E. side the Pronaos or façade, as in all the temples of the Olympian gods, and on the W. side the Posticum. The external wall of the cella and of these two porticoes was crowned with a frieze in basrelief (3½ ft. high, 613 ft. long), representing the preparation and arrangement of the great quadriennial Panathenæan procession. A small portion is still in its original position on the S. side of the posticum, and the whole W. side is preserved (seventeen fragments are now exhibited in the Parthenon itself, and 266 ft. of it are in London). In order to realise the original magnificence of this sculptured decoration, the spectator should bear in mind that it was once brilliantly coloured and gilded, and that the edifice was built of the beautiful Pentelic marble. — The *Cella* (Σηκόζ) itself was divided into two unequal portions. In the E. portion, 104 ft. long, 67 ft. broad, the Parthenon properly so called, or *Hecatompedos*, stood the gold and ivory statue of *Athene Parthenos*. 47 ft. in height, the most admired work of Phidias. The nude portions were of ivory, and the rest of the statue and the removable mantle were of gold, valued at 44 talents (each about 25 l.) The goddess was represented standing, holding a spear in her right hand, and on her extended left a Victory 6½ ft. in height; by her l. side rested her shield, on which a snake was entwined, and on her head was a helmet adorned with sphynxes and griffins. On the basement was represented the birth of Pandora, at the sides the combat of the Lapithæ and Centaurs, in the inner circle of the shield the contest of the gods and the giants, and on the outer that of the Athenians with the Amazons. At the sides were two rows of Doric columns (3¾ ft. thick), nine in each row, called *ὑπερθῶν*, traces of which are still observable. The statue stood on a pavement of massive blocks of stone. It has recently been questioned whether this sacred space was hypæthral (i. e. exposed to the open air) or not. In the W. part of the cella, the *Opisthodomos* ('posterior part of the temple'), which was connected with the Hecatompedos by two small doors and supported by four Ionic columns, the treasury of the state was deposited. — When the Parthenon was converted into a Christian place of worship the entrance was transferred to the W., and a door made in the wall between the Opisthodomos and the Hecatompedos; the columns of the interior were differently arranged, and an apse built out into the Pronaos. (Traces of Christian paintings on the W. wall. The minaret in the posticum was afterwards added by the Turks

The building, however, had survived without material alteration until the catastrophe of 1687 converted it into a desolate ruin. Three columns on the N. side have been badly restored.

To the l. among the ruins in the interior is a small *Museum*. Portions of the frieze of the cella: \*equestrians, men leading bulls to the sacrifice, three men carrying pitchers, figures of gods who were believed to be present on solemn occasions. A Metope. Fragments from the W. tympanum, particularly a stooping statue supposed to represent Ares. On the N. and S. side of the Parthenon the ruins lie in picturesque confusion. On the steps on the N. side several fragments: \*graceful dancing girl, a Pyrrhic dancer, etc. — Superb prospect towards the S.

To the N. of the Parthenon is situated the \*\**Erechtheum* (Pl. 20), the external form of which is still distinctly traceable, but the internal arrangements have been completely concealed by subsequent alterations. Three vestibules (προστάσεις) led to the interior, which is 66 ft. long and 35 ft. wide. The variety exhibited in its architecture is a great charm of this temple. The E. colonnade, an ordinary pronaos of six Ionic columns (22 ft. high, 2½ ft. in diameter), one of which is preserved in the British Museum, formed the entrance to the Temple of Athene Polias (i. e. 'protectress of the city'), containing a sitting figure of the goddess with the eternal lamp. The N. prostasis has four Ionic columns in front, and lies 8½ ft. deeper than the E. colonnade, while its columns are 6 inches thicker and 3 ft. higher. The two peculiar apertures below the prostasis are said to have been caused by the trident of Poseidon when he caused the salt spring to flow by striking the rock. The well-preserved \*door here led to a passage to the other temples (see above), lighted by three windows introduced between the Ionic half-columns in the W. wall. The small door farther W. in the same colonnade led to the sacred precincts of the goddess, which extended towards the N.W., as far as the entrance to the so-called 'Agraulus Grotto' on the N. wall of the Acropolis. This door anciently constituted a secret entrance to the Acropolis. (It is now walled up; the stair to it ends abruptly.) The Persians are said to have gained access by this entrance to the ill-defended stronghold. At a subsequent period the priestesses of Athene descended by this door to the shrine of Agraulus below. A flight of eleven steps leads from the E. colonnade to the N. prostasis, on the N. side of the Erechtheum. The S. portico is called the \*\**Hall of the Caryatides* (the figures supporting the beams were simply termed *κόραι*, or maidens, by the Athenians). The statues, somewhat exceeding life-size, stand on pedestals 8 ft. in height, and bear on their heads ornaments resembling capitals. Cecrops is said to have been interred beneath this 'hall of the maidens'. The second Caryatide from the W. is an imitation in terracotta, the original being in London. That standing back from the others in the E. series was restored by the talented German sculptor Imhof. A rope has been rudely placed round the broken neck

of the second from the E. The external wall of the temple is adorned with a frieze, representing figures of white marble on a ground of black Eleusinian stone. Elegance amply compensated here for deficiency in grandeur. — Among the fragments on the S. steps of the edifice is the interesting relief of a triere, or trireme (vessel with three benches of rowers). — Opposite the N. colonnade is a well-preserved fragment of ancient wall, and at the corner of it an ancient figure in a sitting posture. Below the balcony of the small house to the E. of the Erechtheum stands an archaic \*Hermes, carrying a calf on his shoulders. The collection of fragments in the house, as well as that in the cistern by the N. wall, is interesting to the connoisseur only.

We return hence to the Parthenon. In front of the N.E. angle of the temple is a fragment of the architrave of the Ionic or Corinthian circular temple of Roma and Augustus, which the relics still extant indicate to have been 24 ft. in diameter. Adjoining it, resting on a square basement, are two nude \*torsos of boys, and a \*head of Athene in the ancient style. — To the r. some fragments of columns have been discovered, some of which must have belonged to the structure which preceded that of Pericles, as the calcined surfaces point to its destruction by fire at the time of the Persian occupation, whilst others were intended to be employed in the new structure, but were rejected as faulty. — A museum in the vicinity forms a repository for all the smaller objects of interest. At the E. angle of the building is a quadrangular \*pedestal, with Hephæstus, Athene, Dionysus, and Hermes in relief. — The ancient foundation-walls, which extend hence towards the E., belong to the *Arseнал* (αρχαιοθήκη), founded by the orator Lycurgus in the 4th cent. B.C. — To the S. of the latter is a portion of the massive *Wall of Cimon*, exposed down to its foundation in the rock. At the E. end of the Acropolis, on the site of a former Turkish tower, Queen Amalia, consort of the ex-king Otho, caused a *Belvedere* to be erected, whence the best survey is obtained of the modern city and all its monuments. The most distant objects are the columns of the Olympieum to the S.E.; nearer, the arch of Hadrian; on the E. slope the monument of Lyciocrates. Immediately below the spectator rises the lofty metropolitan church, and adjoining it the 'little metropolis'. On the middle of the N. slope rises the 'Tower of the Winds', adjacent to which is the bazaar, where the stoa of Hadrian lay. To the extreme W. is the Theseum. Opposite is situated the Lycæbættus, beyond it the gable-shaped Brilessus (Pentelicon); to the l. Parnes with its spur, the Ægæleus, and in front of it the valley of the Cephissus.

The traveller who is making this excursion by carriage may now drive to the Pnyx and the Theseum (see below).

We start for our second excursion from the palace square, quitting it towards the W. by the Hermes Street which terminates here. Beyond Wilberg's shop (r.) we reach the *Offices of the Minister of Education* on the l., where a \*collection of antiquities is preserved. Evstratiadis, the superintendent of the antiquities, by whom the collection has been arranged, also issues tickets for the Acropolis.

*First Room.* The cabinet by the door contains interesting 'pinaces', or votive reliefs in terracotta, which were formerly hung up in the tombs, representing Phrixus with the ram, a bull led to sacrifice, etc. The cabinet on the l. contains white lecythi, or vases, with funeral representations. — *Second Room.* To the r. is a most accurate, but unfortunately not quite completed copy of the gold and ivory statue of Athene in the Parthenon. Relief of Nymphs, dancing to Pan's music, brought from Sparta. The other objects in the cabinets are chiefly vases, fragments, and inscriptions.

Farther W. a side-street to the l. (Ὁδὸς Εὐαγγελισμοῦ) leads to the **Metropolitan Church** (Μητρόπολις; Pl. 1), a large modern edifice, erected, under the direction of four different architects, in 1840—55, with materials from seventy small churches and chapels, which were demolished in pursuance of a decree of 1840. The interior is sumptuous, but destitute of taste. The exterior, coloured in imitation of St. Sophia at Constantinople, is an enlarged copy of the \**Little Metropolis*, or church of the Panagia (Virgin) Gorgopiko, as it is styled, which lies to the S., and was constructed entirely of ancient fragments by Prince Otho de Laroche (d. 1259). Above the principal entrance (W. side) is an ancient Greek calendar of festivals, with Corinthian capitals at the corners (crosses added by Christians). Over the S. door is a fine fragment of a Doric architrave, with bulls' heads and rosettes in the metopæ, and crossed torches and vases in front of the triglyphs. Above the apse, at the sides, are ancient \*reliefs with sacrificial representations; built into the apse itself (S. side) is an archaic relief, upside down. On the N. side a mutilated figure of a palæstrite, and a \*tomb-relief. All the architectural mouldings and decorations are also taken from ancient structures. The flat, uncouth figures of animals are of Byzantine workmanship. — The ruins of the church of St. Andrew (to the S., in the Ὁδὸς Φιλοθέας) also rest on ancient foundations of marble. A Serapeum was probably situated here in ancient times.

Returning hence to the Hermes Street, we reach the *Kapnikaræa* church (Pl. 3), a complicated Byzantine structure. Passing round this church we next proceed to the point of intersection of the Hermes and Æolus streets, and ascend the latter towards the Acropolis. On the r. a square with a mo-

dern fountain: then (r.) the huge substructions of the E. side of the Gymnasium of Hadrian (p. 371). The *Bazaar* (Pl. 14) is situated here and towards the N., and the curious oriental scene is best inspected in the narrow street to the r. before the substructions are reached. The tradesmen and artisans sit with crossed legs in open booths on both sides of the street. The red boots (τζαρβόλι) and 'fustanelle' so generally worn are sold here at moderate prices. At the end of the bazaar stands a mosque (τσιαμί), now used as a barrack.

The Æolus Street next leads to the **\*Tower of the Winds** (Ναὸς Αἰόλου; Pl. 39), more properly called the Horologium of Andronicus Cyrrhestes. It was erected by Andronicus of Cyrrhus in Syria about the year B. C. 100, for the purpose of containing a weathercock, a sun-dial, and a water-clock. The building is octagonal, with two porticoes, each supported by two columns, towards the N.E. and N.W. respectively, and with a kind of tower towards the S. The diameter of the whole is  $27\frac{1}{2}$  ft.; each side about 11 ft. long, height 42 ft. The eight sides of the edifice are turned towards the different points of the compass, and adorned with badly executed reliefs on the frieze, representing the various winds: N. Boreas, N.W. Sciron, W. Zephyrus, S.W. Libs, S. Notos, S.E. Eurus, E. Apeliotes, N.E. Caicias. The building was once crowned with a Triton, who pointed with his staff to the quarter whence the wind blew. On the sides, under the reliefs, are seen traces of the sun-dial. The circular structure on the S. side contained a cistern, supplied from the Clepsydra spring on the Acropolis by an aqueduct, of which several arches are still standing. The water-clock, of which traces are observable on the ground, was fed from this cistern. — In the tower itself and the vicinity numerous antiquities are preserved. The custodian lives in the house with the dome, by the fountain to the r.; this building, formerly a Turkish bath, contains casts of the sculptures from the Parthenon in the British Museum, and of the frieze of the temple of Apollo at Bassæ. — In the Tower of the Winds, to the r. of the N.E. portico, is a tablet for keeping accounts: tombstone of So-iphanes; \*torso of an Amazon. In the 3rd frame a pointed gravestone, in which a sitting woman, with a work-basket (κάλαθος) behind her, is recognisable. On a tombstone an athlete, going to the palaestra, with his strigil, or 'scraper', and phial of oil. — Outside, leaning against the N.W. portico, a tombstone representing children taking leave of their mother.

This building stood in a space enclosed by columns, one of which, with a portion of the architrave, is preserved in the barrack-yard (a building with a dome). Adjoining this on the W. was another oblong space, terminating with the so-called **Market Gate** (Πύλη τῆς ἀγορᾶς; Pl. 34). Four Doric columns,  $4\frac{1}{2}$  ft. in

diameter, 28 ft. in height, still support the architrave, triglyphs, and a pediment. The width of the central space indicates that the structure was intended for a gateway. The corner-columns have antæ adjoining. The inscription on the architrave records that the gate was dedicated to Athene at the expense of Jul. Cæsar and Augustus. It was once surmounted by a statue of L. Cæsar (d. A. D. 2), grandson of Augustus. — This was the oil-market, as a long inscription at the back of the gate regulating the sale of oil testifies (dating from the time of Hadrian).

About 250 paces farther W. are the only relics now extant of the celebrated market-place of Athens, with its magnificent halls, temples, and statues. They belong to the *Stoa* erected by Attalus, King of Pergamus (about B. C. 175) at the N.E. end of the market, a structure 395 ft. in length, with twenty-one doors, in front of which rose a long double row of columns. The ruins (Pl. 36), however, are hardly now distinguishable. — The market-place (ἡ ἀγορὰ ἡ ἐν Κερμεικῷ) during the golden age of Athens extended towards the W., as far as the base of the hill of the Theseum, and towards the S. as far as the Areopagus, where the dirtiest quarter of the town is now situated.

We may now return hence towards the Market Gate, and before reaching it enter the street to the l. (Ὁδὸς Ἀρεως), turning to the r., at the end of which we reach the \**Stoa of Hadrian* (Pl. 23), or rather the Gymnasium of Hadrian. This was one of the magnificent structures with which Hadrian (114—37) embellished the city. The foundations of the E. wall are preserved in the Æolus Street. The anterior wall was parallel with the narrow bazaar-street; the fragment preserved is the N. half of the W. wall. The building covered an area 400 ft. in length, 269 ft. in width, containing colonnades (στοαί), a library, a temple of Zeus, another of Hera, and a shrine of all the gods (Πάνθεον). Seven well-preserved monolithic columns of Carystus marble ('cipollino'), 3 $\frac{1}{4}$  ft. thick, 31 ft. in height, with rich Corinthian capitals, adorn the marble wall. The fluted column, projecting 23 ft. towards the W. from one of the antæ, belonged to a portico (Προπύλαιον) of four columns, which led to the principal gate. Another similar wall with seven columns adjoined this portico on the S.

A small museum of sculptures and inscriptions has been established in the space in front of the columns (custodian to be found in the wooden hut).

In the centre, from l. to r.: tombstone of Mnesistrate, taking leave of her husband. Female statue. Pedestal of a tripod: in front Dionysus, presiding in person at the thank-offering of the victorious choragi, at the sides winged genii with sacrificial vases. Tomb-relief, a father taking leave of his son. Several tombstones of priestesses of Isis, recognisable by the knot of the robe on the breast, and the sistrum. Tasteful frieze from Lamia, representing sea-monsters. On the wall a mutilated relief of a bull.

To the r. of the door: Hercules strangling the Nemean lion. — On the wall above, Byzantine paintings from a Christian chapel which once stood here.

To the l. of the columns is a Turkish mosque (p. 370).

In the middle of the bazaar rises the *Clock Tower* (Pl. 24), presented to the Athenians by Lord Elgin as a compensation for the sculptures removed by him from the Parthenon. At its base, behind the booths, are three columns and an anta of one of the above-mentioned temples.

Passing the mosque and proceeding towards the N., we now regain the *Hermes Street*, which we follow to the l. as far as the last side-street (*Ὁδὸς Φιλιππου*) on the left. In a waste piece of ground closed by a gate, on the l. side of this narrow street which terminates opposite the *Church of St. Philip* (Pl. 4), stand two singular statues, styled *Atlantes*, *Giants*, or *snake-footed monsters*. Nothing is known of them except that they were evidently once employed as supporters.

We return hence to the church, and proceed to the l. towards the railway-station. In a conspicuous position above the latter stands the —

**\*\*Theseum** (*Θησεῖον*; Pl. A. 6), the best-preserved edifice of ancient Athens. If it be correctly designated as a temple of Theseus, it is probably that which was erected by Cimon, B. C. 470, to the memory of Theseus, who is said to have appeared at the Battle of Marathon (490) and to have aided his countrymen in gaining the victory. (The style of the edifice indicates that it is considerably older than the Parthenon.) This hero, the conqueror of robbers and monsters, was succeeded by St. George, the dragon-slayer, to whom the temple was dedicated as a Christian church, A. D. 667. The apse which was then thrown out towards the E. (the place where it was added is easily recognised in the interior) destroyed the pronaos and the two columns between the antæ, and doors were made in the S., W., and N. walls. In 1835 the apse was removed, the space between the antæ walled up, and the church, after having served as a hospital for a time, was finally converted into a museum, and vaulted over. — The tympana once contained statues. On the front (E. end) there were ten, on each side four metopæ,  $2\frac{3}{4}$  ft. broad,  $2\frac{1}{2}$  ft. high, beginning at the E. angle, executed in high relief; all the others were painted only. The frieze did not encircle the entire cella, but the front of the pronaos only (towards the E.) extending over the peristyle, and the front of the posticum (towards the W., a broken Roman sarcophagus here), but without extending over it. — All these sculptures, except those of the tympana, are still in their original places. The metopæ of the E. front represent the exploits of Hercules: 1. (beginning from the S.) Hercules slays the Nemean lion; 2. With the aid of Iolaus he destroys the Lernaean hydra; 4. He conquers the

Erymanthian boar: 5. He carries off the horses of Diomedes; 10. Hercules with the apples of the Hesperides. — N. side (beginning from the E.), achievements of Theseus: 1. Theseus slays Peirithous; 2. Theseus and Creon; 3. Theseus and Sciron; 4. Theseus slays the Crommyonian sow. — S. side (beginning from the E.): 1. Theseus fights with the Minotaur; \*2. He captures the Marathonian bull; 3. Theseus and Cercyon; 4. Theseus and Procrustes (?). — The frieze on the E. side is divided by two groups of gods into three sections: 1. a prisoner being bound, r. a trophy erected; in the centre a wild struggle of men throwing stones, with armed warriors. The frieze of the W. side represents in twenty figures the contests of the Lapithæ and Centaurs: Theseus has already overcome his antagonist; on the l., two Centaurs crush Cæneus to the earth. — The cella (43 ft. long), before which were a pronaos (21½ ft. deep) from E. to W., and a posticum (17½ ft. deep) consisting of the prolonged walls of the cella and two columns on each side, is surrounded by a simple peristyle with thirty-six columns (3¼ ft. thick, 18½ ft. high), six at each end, and thirteen on each side. They rise on two marble steps, and are 13 ft. distant from the cella on the E. side, 11 ft. on the W., and 6 ft. on the S. — Many of the marble beams which covered this peristyle are still preserved, and especially on the E. side there are a number of 'cassettes' (160 were necessary to cover the E. hall), which were perforated and covered with a slab above. The whole edifice is 111 ft. long and 48 ft. wide. This well-preserved ruin, situated in the large open space now used as a drilling ground, and mellowed by age, produces a remarkably pleasing impression.

This temple contains the finest *Collection of Antiquities* at Athens (custodian lives in the wooden hut). A glass cabinet by the door contains the celebrated tombstone of Aristion, executed by Aristocles, in the archaic style, with traces of colouring, found at Marathon, and probably representing a warrior of that battle. Beside it is a statue found at Andrus, S. wall: advancing figure, supposed to be a tyrant-slayer, perhaps Harmodius or Aristogeiton, but more probably Melceger. Opposite, a mutilated Nike. Adjoining it the so-called \*Eleusinian Relief: Triptolemus or Iacchus between Demeter (l.) and Kore (Proserpine) (r.), probably dating from a period little later than Phidias, found at Eleusis in 1859. Figure in the Egyptian style. Archaic Apollo, found in the theatre of Dionysus. Siren. — N. wall: two slabs of a Bacchanalian frieze-relief. Opposite:

Tombstone of Ameinocleia, a charming figure, whose sandal a servant is fastening. Ancient Apollo from Thera. Several other very interesting tombstones, representing parting-scenes, etc.

There are several antiquities on the other side of the square also. In front of the custodian's house: \*Nike flying down, over life-size, from Megara; N., large sarcophagus and block of lava from Thera (Santorin), with inscriptions in the earliest Greek alphabet; S., large tombstones, found near the church of Agia Triada at the W. end of the Hermes Street (p. 376), the finest being those of Symmachia and Archippe. Archaic torso (Apollo). Statue of an emperor.



We turn hence towards the S.; on the l. rises the Areopagus (p. 360), on the r. the rocks of *Agia Marina*, so named from the small church situated on them. These rocks bear many traces of the foundations of houses, staircases, cisterns, etc., relics of the most ancient dwellings in Attica. The smoothness of the surface on the S. side has been caused by an absurd superstition of the women of the country, who, when Providence has not seen fit to increase their families, slide down the rock in the firm belief that this will cause their wishes to be realised. Above it rises the *Observatory* erected by Baron Sina. An inscription on the rock, to the r. in the space in front of the observatory, has given this eminence its name of **Hill of the Nymphs** (Pl. A. 7). On the route hence towards the S. a remarkably fine view of the Acropolis is obtained; on the r. remains of the city-wall.

On the N. slope of a low eminence here is situated one of the earliest structures of Athens. A semicircular terrace, sloping downwards towards the N. (width from N. to S. 243 ft., from E. to W. 384 ft.), is supported by a huge foundation-wall of massive square blocks (Pelagic style). Thus the block over the quadrangular opening is 12½ ft. long and 6 ft. high. On the S. side the rock is hewn so as to form two perpendicular walls; the E. wall, upwards of 13 ft. high, contains a number of niches in which votive offerings were once placed. In the angle formed by the walls a huge cube of rock, hewn out of the solid mass, rests on three steps, and is approached by a short stair on each side. This is believed to be the **Pnyx** (Pl. A. 7), where the Athenians held their political assemblies, and the cube of stone has accordingly been styled the *Orators' Stage* (βήμα). Here probably the citizens listened to the stirring eloquence of a Pericles and a Demosthenes. Several blocks at the E. end of the terrace have not been removed, but operations for that purpose had evidently been begun. At the W. end is the commencement of a polygonal wall, consisting of two huge blocks. To the S. of the Pnyx, is a similar, but unexplained structure. On the N. W. side is a shattered cube of rock (altar), in front of it a surface bounded on the S. by a cutting in the rock. Fine \*panorama here of the plain of the Cephissus and the sea.

Farther S., on the r., beyond the small *Church of St. Demetrius*, is the so-called *Tomb of Cimon*, afterwards the burial-place of a certain Zosimianus, as the inscription records. — Then farther on, passing traces of the ancient walls on the ridge of the hill, we reach the \***Monument of Philopappus** (Pl. 28), whence the hill derives its name (formerly called Μουσειον). The structure was begun about A. D. 110 as a monument for the descendants of Antiochus IV., the last king of Commagene in Asia Minor, forming a flat arch turned towards the N. E. (about 35 ft. in width), over which rose three niches

between four pillars. The five layers of stone of the Piræus are still preserved, above which are two-thirds of a relief: Triumph of Trajan, r. a fettered barbarian, l. magistrates. Then a square niche and the central round niche with their pillars (of which the central alone is of the original height). According to the inscription, the statue in the niche on the l. represented Antiochus, the son of King Antiochus; in the centre is Philopappus, the son of Epiphanes, a member of the same family. The entirely preserved column bears an inscription referring to a younger Antiochus Philopappus. The quadrangular space at the back was the burial-ground.

This hill (453 ft.) commands a fine view of Athens and the plain. In the centre rises the Acropolis, which is admirably surveyed hence; at its base the Odeum of Herodes and the Theatre of Dionysus, farther r. the Gate of Hadrian and the columns of the Olympieum, then the hills of the Stadium and Hymettus. To the l. of the Acropolis are the Theseum and the Hill of the Nymphs, beyond them the Athenian plain, Ægaleus, and Parnes. Over the Acropolis peeps the Lycabettus and part of Pentelicon (Brillessus); S. the Sinus Saronicus with its islands and coasts.

We now descend directly hence, and turn to the l. to the three doorways in the perpendicularly hewn wall of rock. This is called the *Prison of Socrates*, consisting of three chambers hewn in the solid rock, of which that in the centre was never finished. The chamber on the l., 12 ft. long, 7 ft. wide, has a flat ceiling: on the ground are the marks of a sarcophagus. The chamber on the r., of the same extent as the other, has a pointed ceiling. From the angle a round aperture leads into a rotunda (old Greek *Θόλος*), 11 ft. in diameter, with elliptical vaulting. The opening was closed by two slabs, one of which is extant. The whole locality is very similar to the treasure-house of Atreus at Mycenæ, and was probably intended for the same purpose.

The return-route hence to the Palace Square is by the Odeum, Theatre, and Arch of Hadrian.

**WALKS.** The **\*Palace Garden** (Pl. E, F, 6; entrance on the l., open to the public after 4 p. m.) at the back of the palace was laid out by Queen Amalia on a waste and barren piece of ground, and it now affords pleasant, shady walks, a great luxury in treeless Athens. To the l. of the path, close to the entrance, is an extensive Roman mosaic, belonging to a bath. In the centre of the garden there is a small pond, a den with a lioness, and a circular space containing ancient relics. The S. part of the garden is beautiful. It contains fine palm-trees, and commands a pleasing prospect towards the Olympieum and the

sea, especially from a block of rock at the S. E. corner, near which there is a Roman mosaic.

The *Patissia Street* (Pl. C, 2. 1), the prolongation of the Æolus Street, presents a bustling scene after sunset.

The **Lycabettus** (Λυκαβηττός, 948 ft. high; Pl. F) commands a fine view, extending to the Cithæron in Bœotia and the Gera-nia in Megaris.

In order to reach the *Colonus* we cross the Place de la Concorde, follow the main street to the W., and then take the first transverse street on the r. (Ὁδὸς Σωκράτους), keeping to the l. until the houses cease. A field-path to the l. then leads to the flat hill marked by two conspicuous white tombstones. This is the **Colonus**, the scene of the Oedipus Coloneus of Sophocles. On the W. side lay the Academy. The surrounding district is described by Sophocles in his celebrated strophes: —

Stranger, admire the most beautiful fields  
Beneath Attica's heaven: Colonus'  
Bright and cheerful district, where  
Nightingales in silvery tones,  
Nestling numerous in the green hedges'  
Sylvan shade, sigh and lament!  
Ivy of dark green rustles around it here,  
And the sacred foliage of the Thyrsus,  
Teeming with fruits in shady coolness,  
Nourished by gentle breezes,  
Untouched by storms! A delighted one ever revels  
Here, surrounded by the Nymphs who suckled him,  
Celebrating the festive dance in the chorus, Lyæus, etc.

The rich vegetation has now almost entirely disappeared, but the view of Athens will amply reward the visitor.

The **Botanical Garden** (βοτανικὸς κήπος) lies on the 'holy road' to Eleusis (see below). At the W. extremity of the Hermes Street, at the point where a conduit issues from beneath the church of *Agia Triada*, the street to the r., towards which this water flows, must be followed. The first large garden on the l., with fine lofty poplars, is the botanical garden.

To the l. of the Agia Triada (to the S.) portions of the principal burial-ground of Athens, near the *Dipylon*, the principal gate of the city, have been tolerably well preserved. They are named collectively the **\*Burial Ground of Agia Triada**. Numerous monuments still stand on the walls (partly of regular, partly of polygonal construction), which enclosed the family burial-places. Beginning from the l. corner: first the *\*Monument of Dexileus*, son of Lysanias, erected B. C. 393; the rider represented in the act of overthrowing a warrior is Dexileus, who, as the inscription says, distinguished himself with four other knights in the Corinthian war. — Farther on, to the r., a stone with the usual parting scenes; then the elegant *\*Tombstone of Lysanias*, which was found standing upright here in 1863, and led to the excavations. *\*Bull*, unfortunately









mutilated; beyond it a \*statue of a stooping slave, farther E. a corresponding figure. — Well-preserved wall of a family burial-ground, at the corners of which animals were placed. At the end, on the r., a gravestone (of late workmanship), on which the deceased is represented as sitting in Charon's boat. The burial-ground evidently extended considerably farther to the r. and l.

**Excursions.** Each of those mentioned may be accomplished in half-a-day. That to *Marathon* has been omitted, as it requires two days, and presents little to interest the traveller beyond the historical associations. — The three first mentioned may be accomplished by carriage (20–25 fr.), in which case no guide is necessary; saddle-horse (bad) 8–10 fr.; both should be ordered at the hotel on the previous day. Enquiry should be made as to the safety of the route, and provisions must be taken for the journey.

To **ELEUSIS**, now *Lersina*, a very interesting excursion (by carriage in 2½ hrs.). We pass the *Acia Triada* (see above) and follow the '*Sacred Road*' (*ἁγία ὁδός*), along which the great annual procession of the Eleusinian mysteries anciently passed. It was bounded on both sides by tombstones, traces of which are occasionally observed to within a short distance of Eleusis. On the l. is the Botanical Garden (see above), beyond which we soon enter the '*Olive Grove*'. The oldest of its trees are said to have witnessed the culminating point of the prosperity of Athens. *Demos Laccidae*, the birthplace of Miltiades, once celebrated for the excellence of its radishes, was situated here. On the first arm of the insignificant Cephissus, the first fig-tree in Attica, which was presented by Demeter to Phytalus, is said to have been planted. Beyond the plantation the road gradually ascends to the **Pass of Daphni**, which traverses the mountain-range of *Ægaleus* (or *Poikilon*). The round hill before it is called *Agios Elias* from the chapel on its summit. To the l. lay the *Demos Hermos*; on the r., a little farther, is the village of *Gaidari*. We now halt at the **Daphni Monastery**, where the horses are watered. The monastery, founded by the Dukes de Laroche in the 13th cent., occupies the site of a temple of Apollo (Pythion); a few Ionic columns are still standing on the W. side; others were carried off by Lord Elgin. The W. vestibule of the handsome church, now in a dilapidated state (large mosaic of Christ Pantocrator in the dome) contains the bodies of its founders, in rude coffins, marked with the simple sign of the cross. Farther on, a view is disclosed of the bay of Eleusis and Salamis (l.). The wall with niches on the r. belonged to the temple of Aphrodite Phile, and the large blocks of stone in front of it to an ancient fortification of the pass. — Having arrived at the sea-shore, we perceive Eleusis a little to the r., on the farther side of the round bay which witnessed the defeat of the Persians in 480. The mountains beyond are called *Κίερα* ('horns') from their shape; to the r. of them the Cithæron, l. the Gerania of Megaris. The road now follows the shore. The point where a flat, projecting rock approaches the sea is styled the *Kakiskala* ('mauvais pas'). The ancient route of the 'mysti', or 'initiated', leads to the r. along the hill, passing behind the *Salt Lakes* (*ἑταῖοι*). The latter are fed by several salt springs, and are now dammed up in order to drive some mills. They formerly converted the shore into a swamp, and were within the domains of the Eleusinian priests. Beyond this extends the fertile *Eleusinian Plain* (*το Ἐλευσινίον πεδῖον*), where Demeter herself guided the plough and first taught the art of agriculture. The road traverses the plain for a distance of about 7 M. and reaches **Eleusis**, once the second city of Attica, at a later period even more celebrated than Athens itself owing to the repute of its venerable shrines, now a poor village. The road to Thebes diverges to the r. Some ancient relics are preserved in the Chapel of St. Zacharias, once the temple of Triptolemus, outside the village. In the village, on the r. of the road, are the considerable ruins of the *Propylæa*, an imitation of the central part of the Propylæa at Athens. The bases of the two rows of



three columns each, which bore the roof of the external Propylæa, are still in their original places. Farther on is a second entrance, consisting of an opening, 33 ft. in width, between two parallel walls, 52 ft. in length. In the centre this opening contracts into a gate, 13 ft. in width, adorned with antæ, and columns with quaint capitals in front of them. The path then led round the angle of the rock to the plateau where the great 'Temple of the Mysteries' (*μυστηριῶν ἱερὸν*) lay. The sacred precincts embraced an area of 17 sq. yds., the roof of which was borne by twenty-eight columns; and it was approached by a broad portico of twelve Doric columns. The scanty vestiges of this famous structure are now scattered among the cottages of the village. The hut of the custodian contains fragments of sculpture and inscriptions. — The original temple was destroyed by the Persians, and the later structure, begun by Mnesicles and Ictinus under Pericles, was completed by Philon under Demetrius the Phalerian, about the year B. C. 311. The Romans subsequently added to the edifice, and the second gate is unquestionably to be ascribed to them. The temple was destroyed by the Goths under Alaric, A. D. 396, down to which period the worship of the goddess had been regularly celebrated with all its ancient splendour. The mysteries were then discontinued, and the town speedily fell to decay. The old *Molo* of the harbour is still preserved, and the Franconian tower on the hill above Eleusis marks the site of the ancient *Acropolis*, remains of whose walls still exist.

TO CEPHISSIA (*Κηφισσιὰ*), 12 M. distant, a good road; a drive of 2 hrs. The route is to the E., between the Lycabettus on the l. and the palace-garden on the r. On the l. is the monastery of *Isomaton*, on the site of the ancient gymnasium of Cynosarges; beyond it, the village of *Ampelôkipo*, the ancient *Ἀμπέντι*, the birthplace of Aristides and Socrates. Farther on is the village of *Marusi*, the ancient *Ἰθρυον*, with the grove of Artemis Amarysia. The finest and most venerable of the olive-trees near Athens flourish here. The next place is *Katarryta*; then *Cephissia*, beautifully situated on a spur of Pentelicon, well shaded, and commanding a fine prospect of the Attic plain as far as the sea, owing to which it was a favourite site for villas in the time of the Romans. Herodes Atticus resided here, and here Aulus Gellius wrote his *Noctes Atticæ*. In the principal *place*, shaded by a fine plane-tree, is situated a Turkish mosque; adjoining it is a Roman tomb containing four handsome sarcophagi. That in the centre is the finest: in front Helen between the Dioscuri; on one side Eros bending his bow; on the other Leda and the swan; at the back a Nereid on a Triton. Farther up the hill is the principal source of the Cephissus (Cephalari), whence an aqueduct, constructed by the Pisistratidæ, and still in use, conveyed water to Athens (the air-shafts are seen on the road side). The adjoining *Grotto of the Nymphs* has been damaged by a landslip.

TO PENTELI, 12 M. distant. The route is the same as the last as far as a café (2½ M. from the city), where it diverges to the r. to the village of *Chalandri*. *Stauros*, the N. base of Hymettus, is now approached. On the last range of heights are the conspicuous walls of the dilapidated monastery of *Agios Jannis Kynigos* ('St. John the Hunter'). Beyond Chalandri, on the l., is a conical hill with a pond on its summit. The route then leads direct to the gorges of the *Pentéli*, or *Pentelicon*. In front of the monastery, the wealthiest in Attica, there is a pleasant, green spot, shaded by plane-trees, with a refreshing spring. Fine view. The ancient *Marble Quarries* of the Athenians are situated above the monastery, to the domains of which they belong. On the r. the unfinished château of the Duchesse de Plaisance. Farther up (1 hr. from the monastery) there is a fine stalactite grotto with numerous passages (wet and slippery, candles necessary). Guide from the monastery desirable. The summit, which is reached from the grotto in 1 hr., commands a charming prospect. Towards the E. the plain and bay of Marathon, and Eubœa with the pyramidal Delphi (*Ἄγρος*), 6109 ft. in height. To the S. E. beyond Eubœa the islands of Andro and Tino are visible; more in the foreground Tzia (Ceo), and near the extreme E. coast of Attica, Makronisi (Helena), a long

narrow island. Towards the S. in the extreme distance rise the peaks of the island of Milo (Melos), about 90 M. distant. To the W. stretches the whole of the Attic plain, with Athens, the Lycabettus, and Hymettus. Four mountain-ranges, one towering above another, bound the view on the W.: Parnes, Cithæron, the Boeotian Helicon, and the snowy summits of Parnassus.

To PHYLE. Driving is practicable as far as Chassia (10 M.), but the latter part of the road is very bad; thence a fatiguing climb of  $1\frac{1}{2}$  hr. It is better to go on horseback with a guide, not forgetting provisions. Athens is quitted by the Patissia road; on the r. is the Lycabettus, at its base the hamlet of *Gypséli* and the so-called *Polygonon*, where a military band plays on Sunday evenings. Before Patissia is reached, the road turns to the l. towards the Colonus, then to the r., and crosses the Cephissus by a bridge constructed by the Turks. Then along the N. E. base of the Ægaleos, through the village of *Kamateró*. On the l. is the model farm of the ex-Queen Amalia, to the r. in the distance rises the spire of the Bavarian colony of *Heriéli*. In the plain lay *Acharnae*, the largest 'demos' of Attica, which was capable of furnishing a contingent of 3000 'hoplites'. To the l., on the hill, *Menidi* (the ancient Pæonidæ) and *Liossia*. The ravine separating the Parnes and Ægaleos is now entered. To the r., surrounded by pines, *Lyossica Calybia*, to the l. a view is disclosed of the Eleusinian plain and the sea. The road now leads (W.) to the village of *Chassia*. Two wild ravines descend from the Parnes (from the N.) to this point. The precipitous road winds through the most westerly of these, but the traveller need be under no apprehension, as the Athenian horses are sure-footed. Scanty pine-forest grows on each side of the road. The ruins of the fortress of *Phyle* (2140 ft.) are perched on a lofty mountain-buttress, which descends precipitously on the S. and W. into the gorge, where an ancient bridle-path led to Boeotia, and is connected with the mountains by a broad neck of land on the E. It is not probable that any town of consequence was ever situated here, but the place was important as a frontier-fortress. In 403 Thrasybulus took up his position here, and soon afterwards delivered Athens from the yoke of the Thirty Tyrants. The fortifications, still admirably preserved, enclosed a small plateau extending from E. to W. The principal entrance on the E. side was so contrived that an approaching enemy would be compelled to expose his undefended right flank to the garrison. There is also a small entrance at the S. E. angle. — This eminence commands an extensive prospect. The spectator surveys the entire range of the Ægaleus at his feet, and at its extremity Salamis in an almost complete semicircle (whence it derives its present name of *Κουλούρι*, i. e. a kind of rusk of semicircular shape). The eye wanders over the whole Attic plain, with Athens itself, Hymettus, and the Sinus Saronicus, with Ægina and the coasts of the Peloponnesus. Higher mountains exclude the view in other directions. The abrupt precipice to the N. E. is the Harma of antiquity. Descending more towards the l., we reach the romantically situated little 'monastery of *Παναγία ἐν τῷ Κλειστῷ* ('Our Lady of the Defile'), situated at the base of the Harma, about  $\frac{1}{2}$  hr. above the village of Chassia.

To the MONASTERY OF KÆSARIANI, situated among the spurs of the Hymettus, a pleasant walk of  $2\frac{1}{2}$  hrs., there and back. The first part of the route is the same as that to Cephissia (see above). Opposite the monastery of Asomáton the road turns to the r., traversing the site of the ancient Lyceum, and crosses a branch of the Ilissus (the *Eridanus* of the ancients). Following this route, we pass a ruined outbuilding (*μετόχι*) of the monastery, which soon afterwards suddenly comes in view in a wooded ravine. A temple of Aphrodite, of which relics are extant, once stood here. The beautiful, fresh spring, flowing from an ancient enclosure termed *πύλλον ἁγίου*, was believed to be a remedy for the barrenness of women, a superstition which still survives. There are two other springs to the r. and l. beyond the monastery. By the chapel of St. Mark on the hill near the monastery a charming view is enjoyed.

THE PIRÆUS. The traveller about to quit Athens by sea should proceed to the **Piræus** an hour or two before the departure of the steamboat, and ascend the *Munychia Hill*, the highest in the neighbourhood, and the farthest to the E. The circular site of a theatre is distinctly traced on the N. side. On the summit, which commands a fine panorama, there is a deep shaft (*κηροφύγιον*), which afforded a means of escape to the besieged in case of urgent necessity. The form of the peninsula of the Piræus is distinctly seen hence. On the N. is the *Piræus*, strictly so called; on the l. of the entrance was the war-harbour (*ναρθηγος*), on the r. the mercantile harbour (*ἐμποριον*). To the S. of the latter is a flat and rocky tongue of land on which the ancient seaport-town lay. The harbour on the E. side of the latter, now named *Paschatimani*, or *Stratitotiki*, the *Zea* of antiquity, was destined, as well as the small circular harbour of *Munychia* (now *Phanari*, S. of the Munychia Hill), for the reception of ships of war under sheds. Traces of the latter are still visible under the water. The broad and open *Bay of Phaleron* towards the S. is much frequented as a sea-bathing place. At the extremity of the peninsula, adjoining the new lighthouse, there is a tomb hewn in the natural rock, commonly supposed to be that of Themistocles, but now covered by the water.

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